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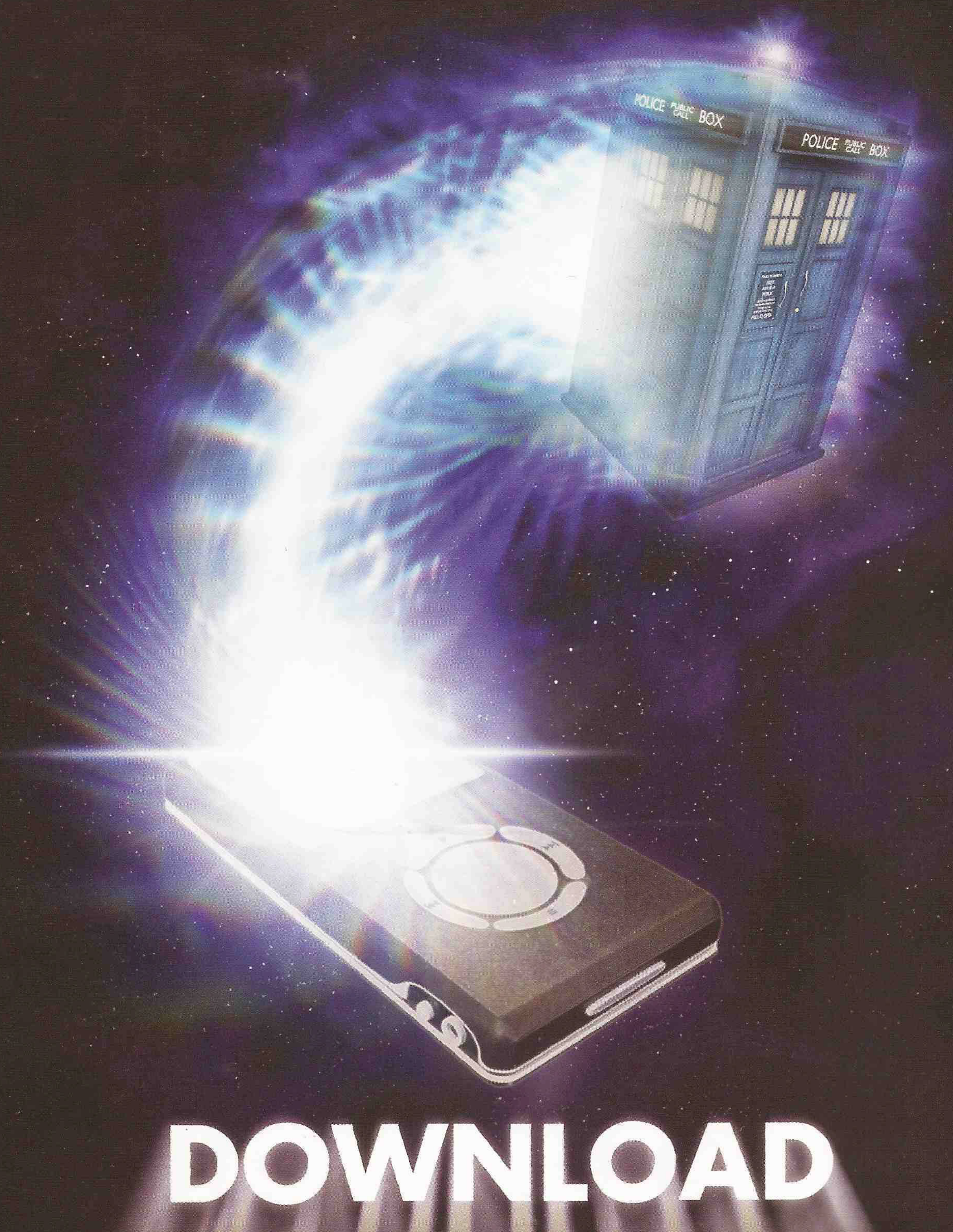
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PULL TO OPEN

"You can't escape it. Wherever you go, there's something from Doctor Who."

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DOCTOR · WHO MAGAZINE

EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
ART EDITOR STUART MANNING

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Freema Agyeman, John Ainsworth, Richard Atkinson, Matt Bannister, Kia Blue, Nicholas Briggs, Phil Collinson, Russell T Davies, Barnaby Edwards, Rob Francis, Julie Gardner, Stephen Greenhorn, Ian Grutchfield, Derek Handley, Emilie Harper, Graeme Harper, Clayton Hickman, Duncan James, Moray Laing, Lesley Land, Paul Lang, Jamie Lenman, Steven Moffat, Jonathan Morris, Matt Nicholls, David Richardson, Gareth Roberts, Edward Russell, Gary Russell, Paul Spragg, Michael Stevens, Melanie Stungo, David Tennant, Alex Thompson, Paul Vanezis, Kate Walsh, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

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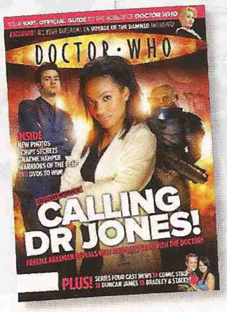
»Letter from the Editor

Do you know one thing that slightly niggles me? It's when I see *Doctor Who* referred to as 'the cult TV series'. You know the sort of thing I mean – you see it in newspaper articles all the time. It's not that it's meant as a *derogatory* term, and yet...

The dictionary definition of 'cult' that seems most relevant in this instance is 'something that is popular or fashionable with a particular section of society'. Fair enough. But there's something about the word that somehow implies it's a *minority* interest. You wouldn't call football 'a cult sport', would you? Or The Beatles 'a cult band'? Or William Shakespeare 'a cult writer'? Neither would you ever see *EastEnders*, *The X Factor*, *Coronation Street* or *Inspector Morse* ever referred to as 'cult television series'.

All of the above are clearly popular with the mainstream, just like *Doctor Who*, so why is it only *Doctor Who* that seems to get the 'cult' label? Is it something to do with the fact that it's sometimes set in space? Sci-fi series such as *Blake's 7*, *Babylon 5* and *Benji, Zax and the Alien Prince* all get dubbed as 'cult' too. So does 'being a bit spacey' automatically qualify a TV series as 'cult'? A few years ago there were dozens of sci-fi-ish shows being churned out in the States – dreadful fluff like *Cleopatra 2525* and *Beastmaster* (oh, how I remember having to fake an interest in all that tat, back when I was editor of *TV Zone*). But were those shows genuinely 'cult'? Or just terrible rubbish, hoping to ape the success of *Xena: Warrior Princess*, but which nobody actually *liked*?



On the other hand, is something like *The Office* 'a cult TV series'? Okay, it doesn't have any spaceships in it, but it found a small but loyal audience when shown on BBC Two a few years ago. What about *Grange Hill*? Or *Grand Designs*? Or *The Green Green Grass*?

Last Christmas Day, *Doctor Who* was watched by over 13 million viewers. (And if you like that sort of thing, there are more stats than you'll know what to do with in a few pages time.) That's more people than watched anything else on TV last year, bar the immediately following episode of *EastEnders*. More than any episode of *Coronation Street*! *Doctor Who* is so recognisable, that the Christmas *Corrie* even featured a guest appearance from a Dalek Sec voice changer helmet! Madness.

So if you ask me, it's high time we dropped the whole 'cult' thing. '*Doctor Who*: TV's most popular drama' ought to cover it.

Tom

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PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...

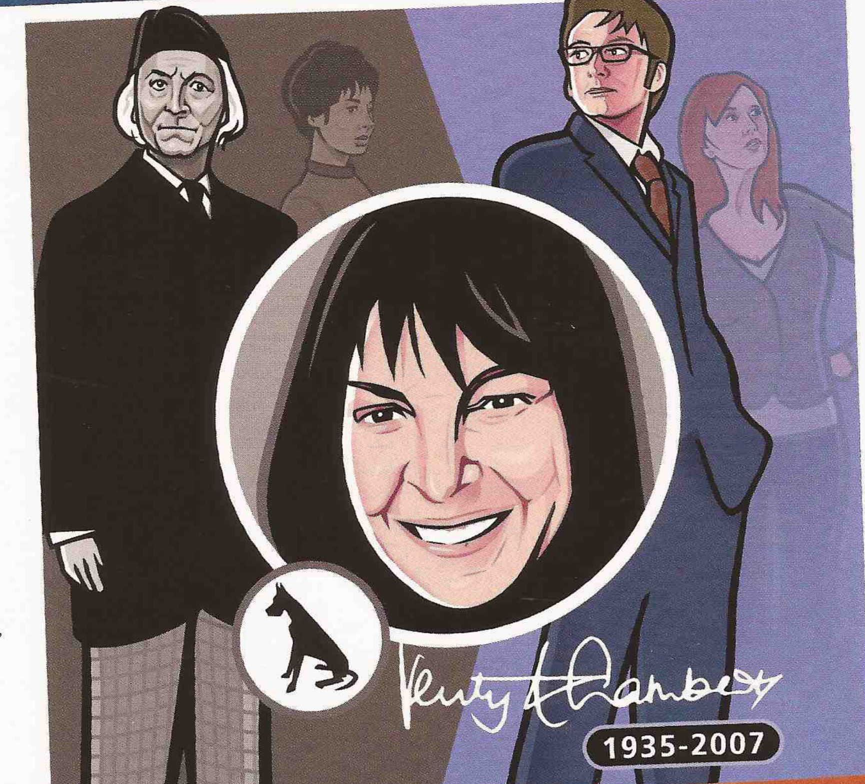

Illustration BEN MORRIS

THIS IS ANOTHER page in memory of Verity Lambert. I know a lot was written about her in this magazine last month, but we'll never stop remembering her. And I thought you might like to know what it was like, working on *Doctor Who*, her legacy, on the day she passed away.

I'd been due to meet the Great Woman, once again. David and I were supposed to be going to London, in December, to present her Lifetime Achievement Award at the Women In Film And Television ceremony. This had been organised by none other than Janet Fielding – yes, the same Janet who played Tegan, companion to Peter Davison's Fifth Doctor. I'd never met Janet, but she'd got in touch, by email, way back in 2005, after our Series One director, Joe Ahearne, had given her my address. But Janet had already been in touch, that week, to warn that plans might change, because Verity had been taken into palliative care. Then, late at night on 22 November 2007, there came a text from Jane Tranter. With bad news.

By half eleven, Julie had sent a memo, deciding that there would be an in memoriam card at the end of *Voyage of the Damned*; there was never any doubt, or any debate. It had to be done. Emails and texts then kept pinging quietly into the early hours, as the news spread; so many actors and directors and friends, including Tom and Clayton and Ben from this very magazine, all touched by Verity's work. There's always some consolation, in bad times; I hadn't contacted my old *Bob & Rose* mate Alan Davies for a year or so, but I remembered how much he loved Verity, and got back in touch with him that night.

"Not one of us would have been there, we'd have been strangers, passing by, living different lives, if not for Verity Lambert."

The next day, the 23rd, the 44th anniversary of *Doctor Who*, saw hordes of us leaving Cardiff, climbing on to early morning trains, for a readthrough of three episodes, in Old London Town. And as we all gathered in a Baptist church, the news was still spreading. Susie Liggat had worked in Verity's office for a while. "Those dogs!" she said with a smile, "She loved those bloody dogs!" At the beginning of the readthrough, I made a little speech, and told everyone what had happened. And did we have a moment's silence? No, that's far too passive for such a brilliant woman; all those actors and crew had a great big round of applause for her. It was thunderous!

Then we read three episodes. Episodes which would never have existed if not for all that hard work in 1963. Catherine just dazzling with Episode 11's dilemmas for Donna; David blistering in Episode 10, facing a danger which the Doctor has never seen (or heard) before; Lesley Sharp giving a virtuoso performance, the like of which has never been seen in any readthrough, ever, I think. Doctor, companion, guest star, scripts; all Verity's template. 'Legacy' isn't just a nice word for epitaphs; it was there, in that hall, in action, alive and bristling with all the potential of episodes as-yet-unmade.

Then, at the end of the day, Graeme Harper led me off into Soho – "I know a place with lovely cakes!" – to talk through Episode 11 in detail. We sat outside, in the freezing cold, cos I wanted to smoke, while the rest of London wound down around us on a Friday night, with the buzz of Christmas fast approaching. Phil walked past, hooted with laughter at us, sitting in the cold, clutching our scripts. Two men walked past, complete strangers, looking like City types, called out, "Love the show!" (We hid those scripts, quickly!) Then there's Michelle Collins! The Captain of the *Pentallian*! On her way to meet Phil! Hugs, kisses, gossip.

And then, the strangest thing. A proper, genuine coincidence. There she is, by chance, walking down the street. Janet Fielding! She stops dead. I stand up! We meet for the first time! "Janet!" "Russell!" "Janet!" "Graeme!" Of all the days! How weird. How brilliant. She pulls up a chair. I phone Phil, and call him out of his nearby dive. "Janet!" "Phil!" "Tegan!" And of course, "Verity," said so many times that day, as we talked about what had happened.

More tea, more cakes, more gossip. And we sat there, on a Soho pavement, in the cold, talking about so many things. The old days. The new days. Tegan's Mara laugh. The Christmas to come. Husbands and wives. It was a little pocket of warmth and laughter and memories, on a frozen November night. Of all the moments I've had on *Doctor Who*, that was one of the best. And none of us would have been there, not one of us, we'd have been strangers, passing by, living different lives, if not for Verity Lambert.

It's funny, cos you read about so many sci-fi shows, about the cast and crew, and they say inevitably, "It's like family." The phrase gets well-worn in PR releases and generic interviews, if not worn to death. But I sat there that night, thinking of so many people connected by one television show, across five decades, from Joe to Jane to Janet, and Phil and Michelle and... well, all of us. You as well. And I realised: the phrase is true. It *is* a family. As mad and barmy and strange and funny as the best of them.

Now the head of the family has gone. But the family carries on, as families do, as families must. Moving forward, but looking back, with pride, with love, and always, always remembering.

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

RATINGS TRIUMPH!

Titanic smash!

The *Doctor Who* Christmas Special attracts a massive audience of 13.3 million viewers...

The 2007 *Doctor Who* Christmas Special, *Voyage of the Damned*, was a monster ratings smash-hit for BBC One on Christmas Day, achieving a colossal 13.31 million viewers, an astonishing 52% of the total television audience watching at that time. This is far and away the biggest audience *Doctor Who* has achieved since it returned to television in 2005 after a nine-year break, when *Rose* gained 10.81 million viewers. Indeed, it is the highest rating for *Doctor Who* since October 1979, when the series gained its all time highest figure – 16.1 million for *City of Death* Part Four. Of course, when that episode was broadcast there were only three television channels, and ITV was in the midst of a strike, so *Doctor Who*'s opposition was rather limited!

Against *Voyage of the Damned*, ITV1 soap opera *Emmerdale* could only muster 6.19 million viewers – one of its lowest figures of the year. BBC One completely dominated the day's viewing, with the highest overall Christmas Day ratings since 2003, when the final episode of *Only Fools and Horses* was transmitted. Other successes were the one-off return of sitcom *To the Manor Born*, and new *Doctor Who* star Catherine Tate's own Christmas Special. *EastEnders*' second edition, which followed *Voyage of the Damned*, was the top-rated programme of the day with 14.38 million viewers, which also made it the highest rated show of the entire year, and *EastEnders*' highest figure since January 2004.

Voyage of the Damned itself was not only the second highest figure of the day, but the second highest rated programme of the whole of 2007, beating every episode of programmes such as *Coronation Street*, *Strictly Come Dancing* and *The X Factor*, not to mention events such as the Rugby World Cup Final, and England's crucial Euro 2008 qualifier against Croatia.

Doctor Who executive producer Russell T Davies tells **DWM**: "'I never like to comment on ratings, cos it just makes you a hostage to fortune. But for once in my life, on behalf of the entire team, I'd like to stay... wow! Not one of us was expecting that! There were a lot of happy texts and phonecalls on Boxing Day, let me tell you. But how marvellous that our episode with the highest ratings is the one which bears Verity Lambert's name."

The full Christmas Day ratings chart can be seen right.

MORE RATINGS ANALYSIS p11 »

CHRISTMAS REVIEW TURN TO PAGE 56

» Top 10 Christmas Day Programmes

Pos	Programme (Channel, time)	Rating	Share
1	**EastEnders** (BBC One, 20:00)	**14.38m**	56%
2	**Doctor Who** (BBC One, 18:50)	**13.31m**	52%
3	**EastEnders** (BBC One, 18:20)	**11.97m**	54%
4	**To the Manor Born** (BBC One, 21:30)	**10.25m**	42%
5	**Coronation Street** (ITV1, 20:30)	**9.40m**	36%
6	**Shrek 2** (BBC One, 16:40)	**9.35m**	51%
7	**Strictly Come Dancing** (BBC One, 20:30)	**8.62m**	33%
8	**Finding Nemo** (BBC One, 15:10)	**7.29m**	47%
9	**The Catherine Tate Christmas Show** (BBC One, 22:30)	**6.75m**	33%
10	**Emmerdale** (ITV1, 18:50)	**6.19m**	24%

ALSO INSIDE!

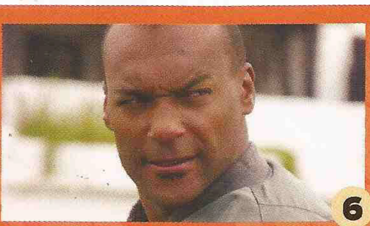

PHOTO © REX

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» **COLIN SALMON IS CAST**
DETAILS OF MOFFAT'S STORY!

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» **TIME CRASH ON DVD**
NEW RELEASES ANNOUNCED!

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» **LESLEY ASH'S HAUNTING**
DOCTOR WHO AUDIO NEWS!

Regular Cast
The Doctor.......... DAVID TENNANT
Donna Noble....... CATHERINE TATE

With
Rose Tyler .... BILLIE PIPER
Martha Jones.. FREEMA AGYEMAN
Sylvia Noble..... JACQUELINE KING
Wilfred Mott .. BERNARD CRIBBINS

4.1 Partners in Crime
Written by .... RUSSELL T DAVIES
Director .... JAMES STRONG

Co-starring SARAH LANCASHIRE, VERONA JOSEPH, CHANDRA RUEGG, JESSICA GUNNING and MARTIN BALL

4.2 The Fires of Pompeii
Written by .... JAMES MORAN
Director .... COLIN TEAGUE

Co-starring TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, VICTORIA WICKS, FRANCOIS PANDOLFO, KAREN GILLAN, PHIL DAVIS, PETER CAPALDI

4.3 Planet of the Ood
Written by .... KEITH TEMPLE
Director .... GRAEME HARPER

Co-starring TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN, and PAUL KASEY as the Ood

4.4/4.5 The Sontaran Stratagem/TBA
Written by .... HELEN RAYNOR
Director .... DOUGLAS MacKINNON

Co-starring ELENOR MATSUURA, RYAN SAMPSON, RUPERT HOLLIDAY EVANS, BRIDGET HODSON, DAN STARKEY,

Filming begins on Moffat's 'library' tale

NEW SERIES NEWS!

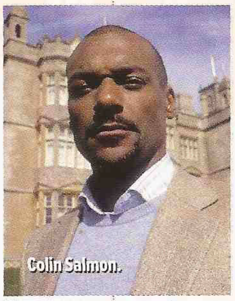
An all new picture of the Doctor and Donna! Oh yes it is, look closely...

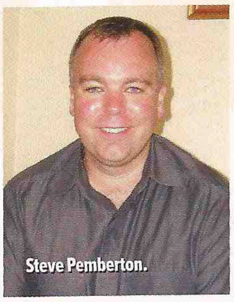
Filming is now well underway for Series Four's two-part story by award-winning writer Steven Moffat. The guest cast for these episodes, which are being recorded as Block Eight, has been disclosed to **DWM** by BBC Wales.

Alex Kingston, whose impressive CV includes *ER*, *Boudicca* and *The Knock*, stars as River Song, a mysterious character who joins the Doctor on an expedition to uncover the secrets of an abandoned library. Producer Phil Collinson tells us, "This is such an exciting casting coup for us, I'm a proper fan of Alex's work. We've actually been tracking her for some time now, with a view to doing *Doctor Who*, and her agent has been particularly helpful in making this happen. And as soon as Alex read Steven's wonderful scripts, she agreed to fly over from America straight away!"

The much-anticipated story also stars **Colin Salmon** (*Party Animals*, *Bad Girls*, *Hex*) and **Steve Pemberton** (*The League of Gentlemen*, *Blackpool*). Phil tells us, "It's like I'm getting to tick off my wish-list, cos Colin is another brilliant actor I've always wanted to see in the show. And with fellow League-member Mark Gatiss already being such a part of our team, it feels like Steve is family already!"

Alex Kingston. Photo © Rex.


Colin Salmon.


Steve Pemberton.

The episodes also feature **Mark Dexter** (*The Bill*), **Jessika Williams** (*The Bacchae*), **Talulah Riley** (*St Trinian's*, *Pride and Prejudice*), **Harry Peacock** (*Star Stories*) and **Jason Pitt** (*Doctors*), with more names to be confirmed.

Details of the final two episodes of the series, written by showrunner Russell T Davies and to be filmed as Block Nine, are still shrouded in secrecy. The *Doctor Who* production team has confirmed to **DWM**, however, that the director of the series' climax will be the highly acclaimed Graeme Harper.

Cinema trail launched

After the success of the *Voyage of the Damned* trailers last December, a new trail promoting the launch of Series Four is now playing at cinemas across the UK. The trailer features scenes from Episode 1, *Partners in Crime*, with Donna (Catherine Tate) talking to her grandfather (Bernard Cribbins). "He's real, I've seen him, I've met him. And then I let him fly away... If you ever see a little blue box, flying up there in the sky... you just shout for me Gramps. Oh, you just shout." After a montage of clips from the new series, including shots of Martha and Rose, Donna vows, "He's still out there somewhere. I'll find him..."

Finally, the title of James Moran's Episode 2 has been revealed exclusively to **DWM** – *The Fires of Pompeii*.

Record audience for Torchwood première

Series Two of BBC Two's *Doctor Who* spin-off series *Torchwood* launched on Wednesday 16 January.

The opening episode, *Kiss Kiss, Bang Bang* received an 'overnight' audience of 3.7 million viewers, the highest ever audience for the programme. This figure will likely increase when the final ratings for the week are announced.

The series continues at 9pm on Wednesday nights on BBC Two, with an edited pre-watershed repeat airing at 7pm the following day. Each repeat is followed by a 10-minute 'making of' programme, *Torchwood Declassified*.

Torchwood continues with Episode 5, *Adam* by Cath Tregenna on Wednesday 13 February, which includes revelations about Captain Jack's past, and gives us a glimpse of the Boeshane peninsula.

Meanwhile, Freema Agyeman makes her *Torchwood* début as Dr Martha Jones in *Reset* by JC Wilsher on 20 February. Freema chats to **DWM** on page 18.

Fifth Doctor Peter Davison is accompanied by Nyssa (Sarah Sutton) and Robert (Christian Coulson) in *The Haunting of Thomas Brewster*.

» Doctor Who audio producers launch new download service

Big Finish crosses a new frontier this month, as the makers of licensed *Doctor Who* audio dramas have launched their new download service at *www.bigfinish.com* to complement the continuing CD releases.

"More and more people are choosing to buy their music and audio online and listen to it either on their computer or on mp3 players like the iPod," says company director, Jason Haigh-Ellery. "We are delighted to be able to make Big Finish's productions available in this new way.

"By offering downloadable versions of our plays, we can dramatically reduce the price for oversees customers affected by exchange rates, as there is no extra expenditure on postage, packing and materials," added Haigh-Ellery.

Listeners will be able to sample individual episodes of selected releases for just 99p. The remainder of the production can then be downloaded by simply paying the balance. Although not available at launch, a subscription service will be introduced where customers can purchase several plays in advance of their release at a discounted rate. In addition to the plays themselves, music suites, behind-the-scenes features and copies of the scripts will also be made available for download.

Customers who prefer to continue buying their *Doctor Who* plays on CD need not worry that online downloads will herald the end of the CD versions. All new Big Finish plays will continue to be released on CD simultaneously with the download version. The download versions will be cheaper than the CDs in all territories but CD purchasers who buy direct from Big Finish will also be entitled to acquire the download version at no extra charge.

Getting festive at *The Dark Husband* recording.

Meanwhile, executive producer Nicholas Briggs has revealed some new information about forthcoming *Doctor Who* productions. "Out in March is *The Dark Husband*, with the Seventh Doctor, Ace and Hex," says Briggs. "It's a four-parter written by the esteemed David Quantick – you may remember his name from the credits of *Brass Eye*, *The Day Today*, *That Mitchell and Webb Sound*... and any number of great comedies. No surprise then that David's story features some brilliant comic dialogue, as well as a very intriguing storyline in which the Doctor plans to do something that he has never, ever contemplated before..."

"I got in contact with Big Finish, said I was a big fan and that I'd like to do one," Quantick tells us. "And after a while they got back and said, 'Oh great! Which Doctor would you like to write for?' I told them Sylvester because he's one of my favourites."

Leading the guest cast for this story is Danny Webb, who recently starred in ITV's primetime drama *Honest*, and whose other *Doctor Who* credits include *The Impossible Planet*/*The Satan Pit* on television, and *The Girl Who Never Was* on audio.

"It's a stunning performance from Danny," says Briggs, "who rose to the challenge of an extraordinarily demanding role. In fact, other cast members and crew would leave the green room and come into the director's booth just to watch him at work."

For release in April is *The Haunting of Thomas Brewster*, written by Jonathan Morris and directed by Barnaby Edwards. As the title suggests, it's a ghost story set in Dickensian London, with John Pickard (*Hollyoaks*) as the titular Brewster, Christian Coulson (*Harry Potter and the Chamber of Secrets*) as the Fifth Doctor's new companion Robert McIntosh and Leslie Ash (*Men Behaving Badly*) as... "Well, wait and see," teases Edwards. "Actually, Leslie was brilliant in this story and a joy to work with. We're already looking to bring her back in a different role in the very near future."

A third series of the popular *Companion Chronicles* is now in pre-production, with the first story due for release early in the summer. "I loved the first two series, and so I was thrilled to be offered this new run," says new line producer David Richardson. "It's been a chance for me to invite even more former companions to the series – and this time there may even be a surprise name or two. I've also had great fun choosing writers, and as a fan of Virgin's *New Adventures* and the Eighth Doctor novels, I've been approaching some favourite and well established names. There should be further announcements in **DWM** in the next couple of months."

The Condemned preview: page 14.

» Donna makes her BBC Books début in new autumn trilogy

Three new hardback *Doctor Who* novels will be released in September 2008 by BBC Books. Featuring the début of Donna to the range, the titles are as follows:

Ghosts of India by **Mark Morris**
India, 1947. When the Doctor and Donna arrive in Calcutta, they are swept up in violent events. They discover that the city is rife with tales of 'half-made men', who roam the streets at night and steal people away. With help from Mohandas 'Mahatma' Gandhi, the Doctor and Donna set out to investigate these rumours...

Shining Darkness by **Mark Michalowski**
From the desert world of Karris to the interplanetary scrapyard of Junk, the Doctor and Donna discover that the centuries-long peace between humans and machines may be about to end.

Donna stars in three new September novels.

The Doctor Trap By **Simon Messingham**
Sebastiene might look like a nineteenth-century nobleman, but in truth he is a ruthless hunter. And he's caught them all – from Zargregs to Moogs, even the odd Eternal. In fact, Sebastiene is after only one more prize. He's brought together the finest hunters in the universe to hunt for the last of the Time Lords...

CLIVE STANDEN, WESLEY THEOBOLD, CHRISTIAN COOKE, RAD KAIM, LEESHON ALEXANDER, MERYL FERNANDES and CHRISTOPHER RYAN as General Staal

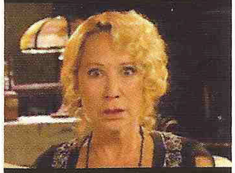
4.6 TBA

Written by ..STEPHEN GREENHORN
Director .... ALICE TROUGHTON

Co-starring GEORGIA MOFFETT, NIGEL TERRY, JOE DEMPSIE, OLALEKAN LAWAL JR

4.7 The Unicorn and the Wasp

Written by ....GARETH ROBERTS
Director .... GRAEME HARPER



Co-starring CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT and FELICITY KENDAL as Lady Eddison and FENELLA WOOLGAR as Agatha Christie

4.8/4.9 TBA

Written by ....STEVEN MOFFAT
Director .... EUROS LYN

Co-starring COLIN SALMON, STEVE PEMBERTON, MARK DEXTER, JESSIKA WILLIAMS, TALULAH RILEY, HARRY PEACOCK, JASON PITT and ALEX KINGSTON as River Song

4.10 Midnight

Written by .... RUSSELL T DAVIES
Director .... ALICE TROUGHTON

Co-starring LESLEY SHARP, LINDSEY COULSON, DANIEL RYAN, RAKIE AYOLA, AYESHA ANTOINE, DUANE HENRY, CLIN MORGAN, TONY BLUTO and DAVID TROUGHTON

4.11 TBA

Written by .... RUSSELL T DAVIES
Director .... GRAEME HARPER

Co-starring CHIPO CHUNG, JOSEPH LONG, NOMA DUMEZWENI, SUZANN McLEAN, MARCIA LECKY, NATALIE WALTER, BHASKER PATEL, LORAINE VELEZ, SANCHIA McCORMACK, TERRI-ANN BRUMBY, PAUL RICHARD BIGGIN, NEIL CLENCH, LAWRENCE STEVENSON and CATHERINE YORK

4.12/4.13 TBA

Written by .... RUSSELL T DAVIES
Director .... GRAEME HARPER

Time Crash joins Voyage of the Damned on DVD

DVD company 2lentertain has confirmed to **DWM** that their release of *Voyage of the Damned* in March will be accompanied by two very welcome extras.

As well as the Christmas Special, the DVD will contain *Time Crash*, the 2008 Children in Need scene which saw the Tenth Doctor meeting his Fifth self. Also included will be the Christmas 2008 *Doctor Who Confidential*, which went behind-the-scenes of the making of *Voyage of the Damned*.

Meanwhile it's been confirmed that *The Five Doctors: 25th Anniversary Edition* will be released on 3 March, priced £19.99. This two-disc DVD pack will contain both the original version of the story as broadcast in 1983, plus the 1995 Special Edition with extended scenes, new visual effects and a stereo soundtrack.

A wealth of extras are included including commentaries, studio footage, out-takes, documentaries, clips from contemporary programmes and 'an extra special Easter Egg'.

A preview appears next issue.

EXCLUSIVE INTERVIEW!

DWM catches up with 2lentertain's Commissioning Editor **Dan Hall** and Head of Marketing **Matt Parkes**...

Since we last spoke [DWM 387], we've seen the release of several new *Doctor Who* box sets. Might we see further themed box sets such as the recent *Davros* release?

DH It has been our aim to increase the number of releases, and box sets prove a particularly efficient way of doing that. With *Beneath the Surface* we experimented with non-consecutive stories, and it's a gamble that has paid off. I'm a big fan of box sets because they enable stories to be enjoyed not just on their own, but in the context of the wider *Doctor Who* universe. Certainly we will continue doing them in the forseeable future. There are some corkers in production at the moment!

Davros and *The Key to Time* were big landmark box sets, but it is important not to eclipse those smaller and less 'noisy' box sets. Things like *Tegan Tales* [released as *Time Flight/Arc of Infinity* – Ed] are a valuable part of the strategy, and give us incredible flexibility to release plenty of stories. There has been some criticism for the inclusion of exclusive content on the *Davros* box set. The simple truth is that without the *Davros* box, there would be no Special Edition of *Remembrance of the Daleks*, no *Davros Connections* and no *The Davros Mission*. The sales of the box have paid for these things to exist. The alternative is that they would not have been commissioned at all.

***Beneath the Surface* sees the DVD début of three non-consecutive stories. This is a first! Are there plans for any more sets like this?**

DH Absolutely. It's important to keep each story in its own box so buyers can file them correctly, but I see no reason to restrain box sets to consecutive stories. *Beneath the Surface* was a test, and I'm pleased that it went very well!

***What Lies Beneath* on the *Silurians* DVD was a fascinating change from the normal DVD documentaries. Are you planning any more unusual features for future releases?**

DH I am incredibly proud of that title, and truly believe it is one of the best documentaries we have ever put onto the DVDs. The producer Steve Broster did a great job keeping fresh what could be a rather heavy subject. One of my editorial ambitions for the range is to extend 'value-added material' documentaries beyond solely making-ofs. *Doctor Who* shines when it encourages exploration and investigation beyond the closing credits. We will continue to make the fascinating making-ofs, but additional docs are being made that treat the story as a jumping off point. I experimented with this on Phoenix Television's *Rollright Stones* doc with Mary Tamm. This had nothing to do with the story *per se*, but it took a fascinating element and expanded on it. I was very happy with the result, and so have commissioned more of them. The general brief to producers is 'go leftfield, the bases are covered in the making-of so let your imagination run'. And believe me they have. There's some bonkers stuff coming up...!

You mentioned last time about a plan to release 'complete series' box sets...?

DH We are still deciding when to premier the box sets, but they certainly would not be release before all the stories had been individually released.

Some readers have told us they were unable to get *The Key to Time* box set [left], which was limited to 15,000 copies, and has sold out. Are there plans to reissue these six stories?

DH The angel on my left shoulder is sad to hear some readers could not obtain the box, the devil over my right is delighted it sold out! I believe there are plans to re-release the box set in alternative packaging in the near future.

MP Yes indeed – *The Key to Time* proved to be hugely popular. I have briefed a new version, which will still include the same artwork and contain the individual amarays, but will be in a straightforward slipcase and not be limited edition or numbered. More news on a release date for this as and when I have it!

New DWAs

Doctor Who Adventures, the magazine for younger readers, has four issues out this month. Issue 50 contains an interview with David Tennant and a free TARDIS-shaped stationery set and stickers; issue 51 features the *Doctor Who Book of Records* and a free Weeping Angels notebook; issue 52 continues the *Ultimate Guide to Doctor Who* and comes with a free inflatable Dalek; and issue 53 is a 'hero special' with a bumper sticker pack. The magazine is available from all good newsagents and supermarkets, priced £2.10.

Earls Court Exhibition

A new *Doctor Who* exhibition at Earls Court in London opens to the public at Easter. The exhibition will be the largest ever *Doctor Who* display in the UK. Visitors will be able to get up close to props, costumes, monsters and creatures from the latest episodes. Tickets go on sale from 18 February 2008. Full details at *www.doctorwhoexhibitions.com*

New Audios

Two more talking books are on their way from BBC Audio. Available in June 2008 will be *Doctor Who and the Dæmons* and *Doctor Who – Black Orchid* (RRP £17.99 each). The readers have yet to be announced.

Contrary to earlier reports and due to a last-minute change of schedules, March's talking BBC Novels *Sick Building* and *Forvever Autumn* will be read by Will Thorp, while Freema Agyeman will read *Wetworld*.

WIN! Saxons and swordplay on DVD!

This month sees the release of *The Time Meddler* on DVD, a classic story from 1965 starring William Hartnell as the First Doctor. The story has been newly restored to provide the best possible picture and sound quality.

The TARDIS land on the Northumbrian coast in 1066, where the Doctor, Steven and Vicki are astonished to discover that another time traveller is already there... and is intent on changing the course of history!

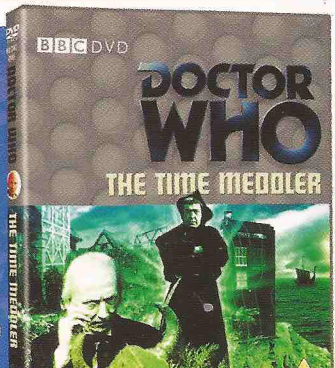
The DVD includes a commentary featuring Verity Lambert – the last commentary that *Doctor Who*'s first producer recorded before she passed away. There's also a documentary on the First Doctor's comic strips, a photo gallery and more!

Those kindly people at 2lentertain have generously given us **FIVE** copies of the disc to give away (worth £12.99 each). To be in with a chance of winning, simply answer the following question:

Which troublesome time-traveller did the Doctor encounter in 1066?

(a) The Meddling Monk
(b) The Peddling Punk
(c) The Piddling Drunk

Write your answer (not forgetting to include your name and address) on a postcard or stuck-down envelope marked **SHEER POETRY, DEAR BOY!** to the **DWM** address on page 16 by 7 February. Good luck!



» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

KYLIE OBE

The Queen's New Year Honours List included an OBE for **Kylie Minogue** and one for *Doctor Who and the Silurians* and *The Leisure Hive* actor **Ian Talbot** (currently Wilbur Turnblad in *Hairspray*) for his work as Artistic Director of Regent Park Theatre.

Kylie Minogue. OBE!

DAVID FACES GALE

Mariah Gale will play Ophelia opposite **David Tennant**'s *Hamlet* in this summer's RSC production. Tennant was interviewed alongside **John Simm** during BBC Two's New Year's Eve pre-recorded *Hootenanny* show, topped and tailed by host Jools Holland arriving and departing via TARDIS and including **Kylie Minogue** singing *Dance Tonight* with Paul McCartney. Tennant, who was cover star of January's *Who Do You Think You Are?* magazine, won 2007 Acting Performance in *Heat* magazine's poll having been voted third coolest British man of 2007 by *Zoo*. As **DWM** went to press he led *Hello*'s 2007 Most Attractive Man. He filmed a promotional video for the Association for International Cancer Research and, with **Catherine Tate,** another for the Laura Crane Trust. **Freema Agyeman** was DJ during Radio 1's *New for 2008* on 1 January.

BARROWMAN'D DO ANYTHING

Having featured on *Any Dream Will Do: Lee's Story* on 29 December, **John Barrowman** will be judging for *I'd Do Anything*, BBC One's search for stars of a new production of *Oliver!* He recently met with Cameron Mackintosh and Andrew Lloyd Webber to discuss possible new West End musical roles. Extensive press has surrounded publication of his *Anything Goes* autobiography, including *The Sunday Times Relative Values* column with sister Carole and he has book signings scheduled from 11 to 16 February. He lately revealed a desire to have a child. He appears on ITV1's *Al Murray's Happy Hour* on 16 February.

ADJOA IN PURGATORY

Adjoa Andoh completes a run of Ariel Dorfman's *Purgatorio* at London's Arcola Theatre on 9 February. She lately played Boitelo Mampodi in Radio 4's *The No 1 Ladies' Detective Agency*.

RTD ON KIDS TV

Interviewed by *The Stage* in December **Russell T Davies** talked about children's television saying, "The truth is, the most watched programmes by children aren't children's programmes and no one has ever quite come to terms with that. Millions more watch *Coronation Street* and *EastEnders* and millions more watch *Doctor Who* than they do the children's programmes." He was a guest on BBC 6 Music's *Nemone* on 15 January while BBC Four broadcast *Mark Lawson talks to Russell T Davies* the following day.

WRITERS UPDATE

Chris Chibnall will be show runner of ITV1's 13-part *Law & Order: London*, entering production in April for a 2009 broadcast, based on the long-running US crime drama. **Tom MacRae** is lead writer of ITV1's *Britannia High*, an eight-part musical drama within an overall entertainment hybrid format about a performing arts school. **Rob Shearman** has been promoting his *Tiny Deaths* book, while his story *Love Among the Lobelias* was read on Radio 4 by **Mark Gatiss** on 24 January. **Paul Cornell**'s *Primeval* episode airs on 16 February. **Rona Munro** scripted Radio 4's recent series *The Stanley Baxter Playhouse*. **Bernard Cribbins**' *Cribbins at Christmas* Radio 4 series included *Ho! Ho! Ho!* by **Stephen Wyatt**.

Mark Gatiss in *Sense and Sensibility*.

HOTTIES

Industry newspaper *Broadcast* magazine's annual Hot 100 included **Billie Piper** (Talent), **Matthew Graham** and **Steven Moffat** (Writers), **Russell T Davies** (Producer) and The Mill's **Will Cohen** (Craft and Post production).

NEWBIES

BBC One's new season includes **Matthew Graham**'s *Ashes to Ashes* executive produced by Julie Gardner, supernatural thriller *Apparitions* created, written and directed by **Joe Ahearne**, *Hotel Babylon*'s third run with **John Barrowman** and **Bonnie Langford** checking in, crime drama *Kiss of Death* featuring **Shaun Parkes** and the second series of *Love Soup* produced by the late **Verity Lambert** starring **Tamsin Greig** and **Sheridan Smith**.

WORST KEPT 2007 SECRET

Congratulations to **Billie Piper** on her New Year's Eve wedding to Laurence Fox. Guests at the church included **David Tennant** and **Camille Coduri**. Her ITV2 show *Secret Diary of a Call Girl* will receive a summer US broadcast on Showtime.

Billie ties the knot with Laurence and breaks a million fanboy hearts...

PHOTO © REX

QUICKIES

BBC One's *Sense and Sensibility* with **Mark Gatiss** and **Jean Marsh** aired in January. **Charles Palmer** directs BBC One's *Lark Rise to Candleford* with **Camille Coduri** as Patty. Professor Richard Dawkins' *The God Delusion* narrated by his wife **Lalla Ward** won *Audible.co.uk*'s Audiobook of the Year with 3,000 votes. **Paul McGann** was at the 12 January launch of Liverpool's Capital of Culture year. **James Marsters** plays a concert at London's Union Chapel on 2 May during his *Waterfall* tour. **Brian Kelly** directed ITV1's *Honest*. There was a celebration when **Christopher Robbie** appeared as Leo Wakefield in *Holby City* on 15 January.

» In the shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

February

MONDAY 4

Talking Books CDs *Doctor Who and the Brain of Morbius*, *Doctor Who and the Space War* BBC Audio £17.99 each

MONDAY 11

DVD *The Time Meddler* 2lentertain £12.99

THURSDAY 14

Mag *Doctor Who Adventures* 51 BBC Magazines £2.10

THURSDAY 21

Mag *Doctor Who Adventures* 52 BBC Magazines £2.10

THURSDAY 28

Mag *Doctor Who Adventures* 53 BBC Magazines £2.10

ALSO THIS MONTH

Audio Drama CD *The Condemned* [Sixth Doctor and Charley] Big Finish £14.99

Audio Drama CD *Max Warp* [Eighth Doctor and Lucie] Big Finish £10.99

DOCTOR WHO
MAX WARP
FULL CAST AUDIO

March

MONDAY 3

DVD *The Five Doctors Special Edition* 2lentertain £19.99

Talking Books CDs *Forever Autumn*, *Sick Building* and *Wetworld* [Tenth Doctor and Martha] BBC Audio £9.99 each

TV soundtrack CD *Doctor Who and the Monster of Peladon* [Third Doctor and Sarah] linking narration by Elisabeth Sladen BBC Audio £17.99

BBC AUDIO
DOCTOR WHO
THE MONSTER OF PELADON
2 x CD

THURSDAY 6

DWM 393 Panini £3.99

Book *Doctor Who: Revenge of the Judoon* BBC Books £1.99

Books *Decide Your Destiny* [four titles] Penguin £4.99 each

Mag *Doctor Who Adventures* 54 BBC Magazines £2.10

THURSDAY 13

Mag *Doctor Who Adventures* 55 BBC Magazines £2.10

THURSDAY 20

Mag *Doctor Who Adventures* 56 BBC Magazines £2.10

THURSDAY 27

Mag *Doctor Who Adventures* 57 BBC Magazines £2.10

ALSO THIS MONTH

Audio Drama CD *The Dark Husband* [Seventh Doctor, Ace and Hex] Big Finish £14.99

Audio Drama CD *Brave New Town* [Eighth Doctor and Lucie] Big Finish £10.99

All release dates are subject to change, and all prices are RRP.

The LOVE DOCTOR!

Come on Stacey, it can't be all that bad. Why not put on the DVD of *The Runaway Bride*?

Can *Doctor Who* save a shattered marriage? **Gary Gillatt**, deputy editor of **InsideSoap** magazine, has this very special report...

WATCH IT!
EASTENDERS BBC ONE
VALENTINE'S DAY

WHILE NOT MUCH OF A MAN FOR ROMANCE HIMSELF, the Doctor has brought joy into the lives of countless star-cross'd lovers over the years. He helped Susan find her David, Jo her Professor Jones, and Jackie her Pete (mk II). But this Valentine's Day, our time-travelling Cupid faces his biggest challenge yet, as he's called upon to help reunite TV's most famous estranged couple – *EastEnders*' Stacey and Bradley Branning.

Yes, Britain's most popular TV show has called upon the services of Britain's second most popular, as this 14 February, *Doctor Who* makes another trip into the wacky world of Walford. As you will know – having surely tuned in too early for *Voyage of the Damned* on Christmas Day – Stace and Bradders' marriage has been dealt a terminal blow by the revelation she's has been having it away with his dad. Since then, Bradley has fled Albert Square, leaving Stacey with only her guilty conscience and a case of Bacardi Breezers for company.

But Stacey wants her man back, and on Valentine's Day she attempts to win his heart with a very special gift. After all, nothing says "I love you" like two tickets to a *Doctor Who* exhibition. Nerdy Bradley – who knows his Hoix from Hoothi – can't help but accept, and Stacey hopes their romance will be rekindled during this very special day out.

Does her plan succeed? Does the sight of Cybermen at St Paul's stir deep emotions for Bradley (beyond a wish to watch Episode 6 of *The Invasion*)? **DWM** won't spoil the story for you, but you will notice one of these pictures shows Stacey in tears. Does Bradley leave her? Or does she just get proper freaked out by the Face of Boe? And what's with that creepy Cyber-child? Tune in on Valentine's Day to find out! [*That's enough on* EastEnders *now – Ed*]

Stacey reveals her Valentine's Day surprise: two tickets to *Doctor Who: The Time Lord Revisited*...

Can the Cybermen help?

"NOTHING SAYS 'I LOVE YOU' LIKE A TRIP TO A DOCTOR WHO CONVENTION!"

PUBLIC IMAGE

Tom Spilsbury looks at how the *Doctor Who* Christmas Special fared in the TV ratings war...

Doctor Who Christmas Special seen by 13 million!

there's popular and there's *popular*. And right now, *Doctor Who* is a ratings phenomenon. Since its 2005 return, *Doctor Who* has attracted an average of eight million viewers. This in itself has been enough to make it one of the biggest shows on television, and nearly always the most watched programme of the evening. The lowest figure the programme has achieved was 6.08 million for *The Satan Pit* on a baking hot summer evening in July 2006, while the highest (aside from the seemingly unmatchable 10.81 million for the initial 2005 comeback episode *Rose*) was 9.84 million for the 2005 Christmas Special, *The Christmas Invasion*.

So with 13.31 million viewers (go on, read that again!), *Voyage of the Damned* has just seen *Doctor Who*'s popularity go through the roof!

Foon is inconsolable when she realises that she's missed the Christmas *Emmerdale*.

Radio Times
It's nearly Christmas...
RICKY HATTON
Satellite week
Christmas & New Year double issue
22 December 2007–4 January 2008
Christmas
double issue!
Bumper 14-day TV guide
TV Guide
22 DEC 2007–4 JAN 2008
Christmas
YOUR COMPLETE 14-DAY FILM GUIDE

Over the last five years or so, it has become virtually unheard of for any TV programme to attract audiences in the region of 12 or 13 million viewers. In fact, even 9 or 10 million viewers is pretty rare, and generally the preserve of soap operas *EastEnders* and *Coronation Street* (and even then, only if they're having a particularly good night); the finals of shows such as *The X Factor* and *Strictly Come Dancing*; and major sporting events or one-off special occasions such as last year's *Concert for Diana*. Well, it seems you can now add to that list '*Doctor Who* Christmas Specials'.

On this page you can see tables which show where *Voyage of the Damned* now charts on the list of Top Rated TV Broadcasts of 2007, and Top Rated Programmes of the 21st Century – a pretty impressive turnaround for a series that by the end of the 1980s was attracting around four million

▶

Top 20 individual TV broadcasts 2007

Pos	Programme (TX Date, Channel)	Rating (Millions)
1	**EastEnders** (25 Dec, BBC One)	14.38m
2	**Doctor Who** (25 Dec, BBC One)	13.31m
3	**Rugby World Cup Final: South Africa v England** (20 Oct, ITV1)	13.13m
4	**Coronation Street** (15 Jan, ITV1)	13.08m
5	**The Vicar of Dibley** (1 Jan, BBC One)	13.08m
6	**Coronation Street** (7 Apr, ITV1)	13.07m
7	**Coronation Street** (15 Jan, ITV1)	12.78m
8	**Coronation Street** (8 Jan, ITV1)	12.46m
9	**Coronation Street** (8 Jan, ITV1)	12.37m
10	**Coronation Street** (22 Jan, ITV1)	12.27m
11	**The X Factor** (15 Dec, ITV1)	12.23m
12	**Concert for Diana** (1 Jul, BBC One)	12.22m
13	**Coronation Street** (12 Jan, ITV1)	12.21m
14	**Coronation Street** (17 Jan, ITV1)	12.12m
15	**Strictly Come Dancing** (22 Dec, BBC One)	12.09m
16	**Coronation Street** (5 Feb, ITV1)	12.06m
17	**Coronation Street** (29 Oct, ITV1)	12.06m
18	**Coronation Street** (22 Jan, ITV1)	12.05m
19	**EastEnders** (25 Dec, BBC One)	11.97m
20	**Coronation Street** (29 Oct, ITV1)	11.96m

Figures: BARB.

Top 20 programmes of 21st Century

Pos	Programme (TX Date, Channel)	Rating (Millions)
1	**Only Fools and Horses** (25 Dec 2001, BBC One)	21.34m
2	**Euro 2004: England v Portugal** (25 Jun 2004, BBC One)	20.66m
3	**EastEnders** (5 Apr 2001, BBC One)	20.05m
4	**Coronation Street** (24 Feb 2003, ITV1)	19.43m
5	**World Cup 06: England v Sweden** (20 Jun 2006, ITV1)	18.46m
6	**Euro 2004: England v France** (13 Jun 2004, ITV1)	17.80m
7	**World Cup 2006: England v Ecuador** (25 Jun 2006, BBC One)	16.29m
8	**Tonight With Trevor McDonald: Major Fraud** (21 Apr 2003, ITV1)	16.10m
9	**I'm a Celebrity... Get Me Out of Here!** (9 Feb 2004, ITV1)	14.99m
10	**A Touch of Frost** (14 Jan 2001, ITV1)	14.69m
11	**Heartbeat** (21 Jan 2001, ITV1)	13.82m
12	**Pop Idol** (9 Feb 2002, ITV1)	13.34m
13	**Doctor Who** (25 Dec 2007, BBC One)	13.31m
14	**Rugby World Cup Final: South Africa v England** (20 Oct 2007, ITV1)	13.13m
15	**The Vicar of Dibley** (1 Jan 2007, BBC One)	13.08m
16	**Billy Elliot** (1 Jan 2003, BBC One)	12.66m
17	**Rugby World Cup Final: England v Australia** (22 Nov 2003, ITV1)	12.66m
18	**Who Wants to be a Millionaire** (1 Jan 2001, ITV1)	12.65m
19	**Popstars** (3 Feb 2001, ITV1)	12.63m
20	**Jubilee 2002: Party at the Palace** (3 Jun 2002, BBC One)	12.54m

Figures: BARB.
Top figure only listed for each individual programme.

PUBLIC IMAGE

Top 15 Highest Rated Doctor Who Episodes 1963-2007

Pos	Episode (TX Date)	Rating (Millions)
1	**City of Death Part Four** (20 Oct 1979)	**16.1m**
2	**City of Death Part Three** (13 Oct 1979)	**15.4m**
3	**Destiny of the Daleks Episode Four** (22 Sep 1979)	**14.4m**
4	**City of Death Part Two** (6 Oct 1979)	**14.1m**
5	**Destiny of the Daleks Episode Three** (15 Sep 1979)	**13.8m**
6	**The Ark in Space Part Two** (1 Feb 1975)	**13.6m**
7	**The Web Planet** (13 Feb 1965)	**13.5m**
8	**Voyage of the Damned** (25 Dec 2007)	**13.3m**
9	**The Robots of Death Part Three** (12 Feb 1977)	**13.1m**
10	**Desperate Measures** (9 Jan 1965)	**13.0m**
=	**The Slave Traders** (16 Jan 1965)	**13.0m**
=	**Crater of Needles** (6 Mar 1965)	**13.0m**
=	**The Deadly Assassin Part Three** (13 Nov 1976)	**13.0m**
=	**Destiny of the Daleks Episode One** (1 Sep 1979)	**13.0m**
15	**The Robots of Death Part One** (29 Jan 1977)	**12.8m**

This list includes figures from first transmissions only.
A compilation repeat of **Pyramids of Mars** had 13.7 million viewers on 27 November 1976.

The Doctor tries to attract an audience...

2007's Top Rated Television Series (by average audience)

	Pos (last)	TV series (Channel)	Average	Highest (Date)	Lowest (Date)
	1 (1)	**Coronation Street** (ITV1)	**10.11m**	13.08m (15 Jan)	6.86m (7 Sep)
	2 (–)	**Doc Martin** (ITV1)	**9.12m**	10.37m (5 Nov)	8.10m (24 Sep)
	3 (3)	**EastEnders** (BBC One)	**8.88m**	14.38m (25 Dec)	4.29m (7 May)
▲	**4** (5)	**Strictly Come Dancing** (BBC One)	**8.87m**	12.09m (22 Dec)	4.87m (29 Sep)
▲	**5** (13)	**The X Factor** (ITV1)	**8.57m**	12.23m (15 Dec)	6.42m (29 Sep)
	6 (–)	**Britain's Got Talent** (ITV1)	**8.41m**	11.58m (16 Jun)	5.20m (9 Jun)
	7 (–)	**Lewis** (ITV1)	**8.26m**	8.85m (4 Mar)	7.81m (25 Feb)
▲	**8** (7)	**New Tricks** (BBC One)	**8.25m**	9.25m (21 May)	7.58m (9 Apr)
	9 (4)	**Dancing on Ice** (ITV1)	**8.00m**	10.04m (17 Mar)	6.11m (3 Feb)
▲	**10** (10)	**Doctor Who** (BBC One)	**7.96m**	13.31m (25 Dec)	6.62m (9 Jun)
	11 (2)	**Wild At Heart** (ITV1)	**7.94m**	9.00m (14 Jan)	7.25m (28 Jan)
	12 (–)	**Cranford** (BBC One)	**7.76m**	8.43m (18 Nov)	7.12m (9 Dec)
	13 (6)	**Heartbeat** (ITV1)	**7.61m**	8.60m (7 Jan)	5.63m (1 Jul)
	14 (–)	**Waking the Dead** (BBC One)	**7.50m**	9.51m (7 Jan)	5.99m (18 Feb)
	15 (14)	**Emmerdale** (ITV1)	**7.45m**	9.38m (8 Jan)	4.84m (1 Jul)
	16 (8)	**I'm a Celebrity... Get Me Out of Here!** (ITV1)	**7.24m**	9.16m (12 Nov)	5.00m (16 Nov)
	17 (9)	**The Royal** (ITV1)	**7.22m**	8.37m (25 Mar)	6.28m (16 Sep)
▲	**18** (–)	**Top Gear** (BBC Two)	**7.03m**	8.35m (2 Dec)	4.72m (25 Jul)
▲	**19** (24)	**Blue Murder** (ITV1)	**6.85m**	7.24m (3 Dec)	6.60m (17 Dec)
	20 (15)	**Midsomer Murders** (ITV1)	**6.84m**	7.31m (3 Jun)	6.18m (8 May)
	21 (–)	**Oliver Twist** (BBC One)	**6.82m**	8.17m (22 Dec)	5.67m (19 Dec)
	22 (17)	**Casualty** (BBC One)	**6.63m**	8.22m (10 Feb)	4.85m (7 Mar)
	23 (–)	**Kingdom** (ITV1)	**6.59m**	8.55m (22 Apr)	5.44m (6 May)
▲	**24** (27)	**Judge John Deed** (BBC One)	**6.58m**	6.85m (9 Jan)	6.15m (11 Jan)
	25 (18)	**Silent Witness** (BBC One)	**6.54m**	7.23m (10 Sep)	5.46m (29 Aug)
	26 (–)	**Five Days** (BBC One)	**6.52m**	7.09m (23 Jan)	6.19m (1 Feb)
	27 (–)	**Trial and Retribution** (ITV1)	**6.45m**	7.28m (15 Jan)	5.45m (28 Jan)
	28 (–)	**Michael Palin's New Europe** (BBC One)	**6.42m**	7.81m (16 Sep)	5.76m (28 Oct)
	29 (–)	**Primeval** (ITV1)	**6.39m**	7.09m (10 Feb)	5.81m (3 Mar)
	30 (–)	**All Star Family Fortunes** (ITV1)	**6.38m**	7.38m (24 Nov)	2.19m (25 Dec)
▲	**31** (39)	**Who Do You Think You Are?** (BBC One)	**6.35m**	6.88m (11 Oct)	5.75m (20 Sep)
	32 (–)	**Fallen Angel** (ITV1)	**6.33m**	7.10m (11 Mar)	5.37m (13 Mar)
	33 (16)	**Ant and Dec's Saturday Night Takeaway** (ITV1)	**6.26m**	7.16m (22 Sep)	4.84m (6 Oct)
	34 (19)	**Life On Mars** (BBC One)	**6.24m**	7.44m (10 Apr)	5.23m (6 Mar)
	35 (–)	**Any Dream Will Do** (BBC One)	**6.17m**	8.28m (9 Jun)	5.19m (9 May)
	36 (24)	**My Family** (BBC One)	**5.92m**	6.76m (11 May)	4.84m (8 Jun)
	37 (–)	**Torn** (ITV1)	**5.86m**	6.51m (19 Sep)	5.47m (3 Oct)
	38 (29)	**Robin Hood** (BBC One)	**5.83m**	6.37m (1 Dec)	5.40m (3 Nov)
	39 (–)	**The Commander** (ITV1)	**5.82m**	6.87m (8 Jul)	4.94m (12 Aug)
	40 (26)	**Holby City** (BBC One)	**5.81m**	7.00m (30 Jan)	3.79m (28 Mar)

Source: BARB. Programmes are ranked by average viewing figures during 2007, excluding repeats. In order to calculate an average, at least three editions must have been broadcast in 2007. For this reason, one-off events (such as *The Eurovision Song Contest*), and sporting events are excluded. ▲ symbol indicates a rise in the programme's average audience figure from 2006.

◀ viewers, had fallen out of the weekly Top 100, and was soundly trounced by *Coronation Street* which was being seen by 16 to 18 million viewers.

Of the 738 episodes of *Doctor Who* episodes broadcast since 1963, *Voyage of the Damned* achieved a higher rating than all but seven of them. The Top 15 list of *Doctor Who*'s highest ever viewing figures can be seen above, but bear in mind that 1 – the episodes shown during the programme's original 1963-1989 run were broadcast when there were only three or four TV channels in total, rather than the hundreds that exist today; b... no, 2 – the top five episodes on the list were broadcast when ITV was showing a blank screen, due to the 1979 strike; 3, or c – none of the other episodes on the list were anywhere close to being the second highest-rated programme of the week, let alone the entire year; and coming in at a very low 4, or d, or that little iv they use in footnotes – none of the other episodes on the list received repeat screenings a week after their initial broadcast. (The New Year's Day BBC One repeat of *Voyage of the Damned* attracted a further 2.5 million viewers, and while some may have been watching the episode for a second time, a large majority are estimated to have been first-time viewers.)

Put succinctly, allowing for the change in overall audience levels, *Voyage of the Damned* is far and away the most successful episode of *Doctor Who* episode ever broadcast in its 45-year history.

The final table you see on this page, left, details the Top 40 programmes shown on British television in 2007, based on average audience figures rather than peak numbers. *Doctor Who* once again sits proudly inside the Top Ten, and is one of the few programmes on the list to have increased its average audience from its 2006 figure. As overall audience levels continue to decline (particularly for the terrestrial channels, while digital channels continue to increase their audience share), it's heartening to see that there are still a few programmes around that can draw in the crowds, and still more heartening to see that *Doctor Who* is one of those programmes that can guarantee a large audience come rain or shine.

So, the big question is, after its phenomenal performances in 2007, can *Doctor Who* possibly perform even better in 2008? It seems a tough task, but would *you* bet against it...?

David Darlington talks to the team behind the extra features on the upcoming DVD of *The Time Meddler*...

The Doctor casts his beady eye over a space helmet for a cow. Perhaps.

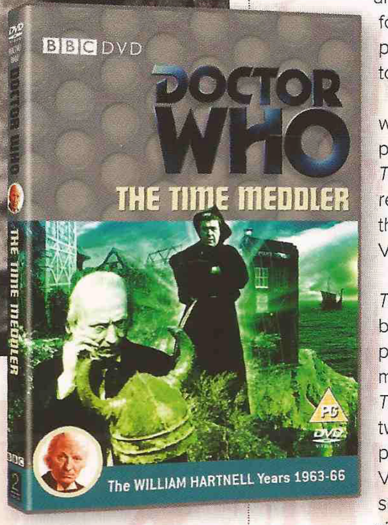
DISC INFO

FEATURING The First Doctor (William Hartnell), Vicki (Maureen O'Brien) and Steven Taylor (Peter Purves)
WRITTEN BY Dennis Spooner
FIRST BROADCAST 3-24 July 1965

THE STORY The TARDIS lands in the year 1066, shortly before the Norman invasion. The Doctor is shocked to discover one of his own race is there – and he's planning to change the course of history!

EXTRA FEATURES

- Commentary featuring star Peter Purves, script editor Donald Tosh, designer Barry Newbery and producer Verity Lambert, moderated by Clayton Hickman
- *The Lost Twelve Seconds* – a brief section of the story, which is missing from all currently held prints, presented here in audio/script form only
- *Restoration* – a brief demonstration of the techniques used to bring the story to DVD in the best possible quality, including stock footage from 1949 news film
- *Stripped for Action: The First Doctor* – featurette examining the adventures of William Hartnell's Doctor in comic strip form in the pages of *TV Comic*, including contributions from artist Bill Mevin
- Production Notes, Photo Gallery, PDF material: *Radio Times* billings
- Coming Soon: *The Five Doctors (25th Anniversary Edition)*



» The Time Meddler

DVD 2entertain | **CERT** U | **PRICE** £12.99 | **OUT** February 2008

This 1965 four-part adventure is notable for several reasons. As the final story of *Doctor Who*'s second series, *The Time Meddler* was the first adventure to introduce another character from the Doctor's own race – the un-named 'Meddling Monk' is deliciously played here by future *Carry On* regular Peter Butterworth. For viewers 40 years ago, this revelation that the Doctor was 'not alone', must have been as stark a plot-twist as last year's reintroduction of the Master in *Utopia*.

The Time Meddler also marks the first regular appearance of companion Steven Taylor, played by Peter Purves, who is one of the contributors to this DVD's commentary track...

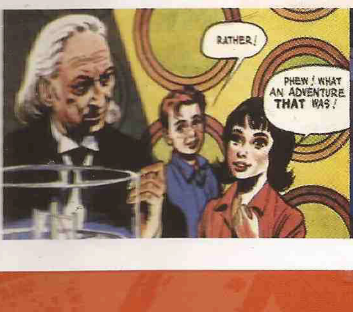
"I thought it was about time we gave Peter Purves the opportunity to record a full story's worth of commentary, after his lone outing on the *Lost in Time* box set," explains DVD producer Richard Molesworth, "and as this is the only full surviving story from Donald Tosh's time script-editing the series, it was important to see if Donald could be available on the day as well. Producer Verity Lambert was always happy to participate on the commentaries for her stories, but she was extremely busy on the post-production of the second series of *Love Soup*, and so the schedules had to be juggled to work around her commitments – but she was very accommodating, and a mutually convenient date and time was agreed. I remember thinking at the time how privileged I was to be able to reunite a producer and script editor – from the William Hartnell era of the programme, no less – for the commentary, and morbidly pondering how few of these combinations were now possible. And, sadly, this was to be Verity's last *Doctor Who*-related project – she passed away within weeks of the recording. I did think she looked a little frail on the day, but not worryingly so, and once in the studio, she was as forthright and passionate about her programme as I'd ever known her to be. She'll be sorely missed."

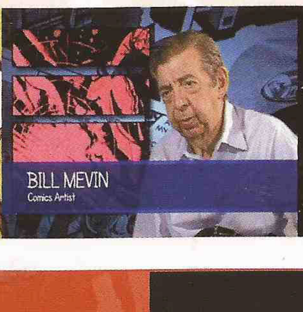
> **"On the commentary, Verity was as forthright and passionate about *Doctor Who* as ever..."**

Unlike most of the black-and-white *Doctor Who* stories that have previously been released on DVD, *The Time Meddler* hasn't been restored to its former glory through the ever-remarkable 'video-ising' VidFIRE process.

"We didn't process the episode *The Lion* from the *Lost in Time* box set either," says DVD content provider Steve Roberts, "and for much the same reason. With *The Time Meddler* I felt that the latter two episodes were too technically poor ever to be convincingly VidFIREd; too soft, grainy and scratched to convincingly pass for video. I was persuaded by a few comments that if the first two episodes were good enough to VidFIRE, those two should be done, and so I did call up earlier VidFIREd versions of those episodes – but we discovered that they had been done from an earlier version of the episode transfers and weren't up to standard. Of course, sound and picture have been enhanced in every other respect, however, so this DVD version is still much better than the VHS version."

This release launches a new recurring feature for the DVD series, looking at an important spin-off from the TV show which has been running near-uninterrupted from the show's earliest days. "*Stripped for Action* is the first in a series about the *Doctor Who* comic strips," explains commissioning editor Daniel Hall. "We've placed it on *The Time Meddler* simply because it was the first available release with space on the disc! The various instalments are not being released in Doctor order, particularly, though, and the next one will be in a few months – a precise release slot has yet to be confirmed, although all the episodes are either complete or in post production..." DWM


RATHER!
PHEW! WHAT AN ADVENTURE THAT WAS!



Jason Arnopp goes behind the scenes of a new era for the Sixth Doctor on audio...

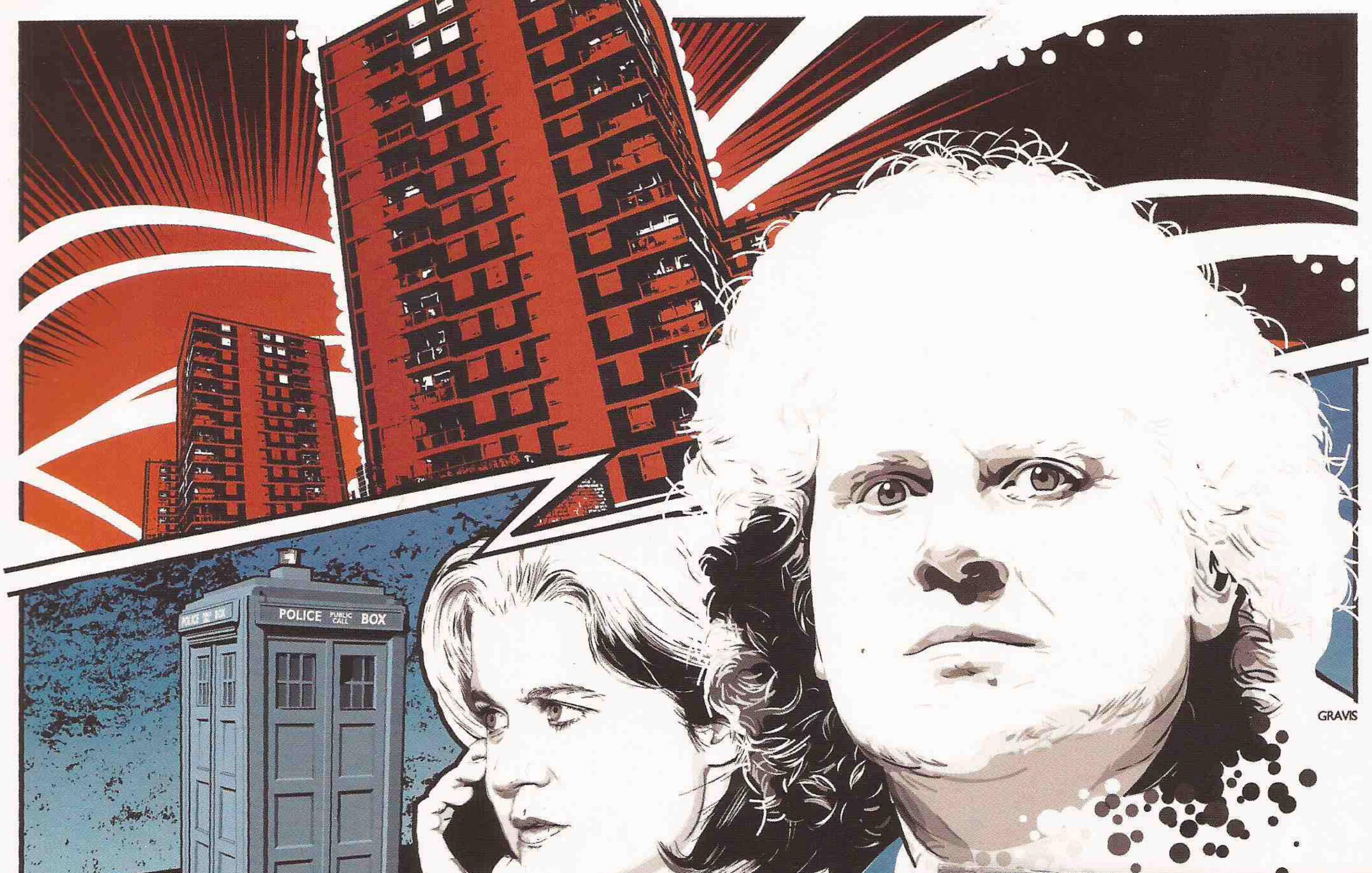


Illustration ANTHONY DRY

DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
COLIN BAKER AND INDIA FISHER IN
THE CONDEMNED
BY EDDIE ROBSON
FEATURING ANNA HOPE & WILLIAM ASH
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

» The Condemned

WRITTEN BY Eddie Robson **STARRING** Colin Baker, India Fisher, Anna Hope, William Ash
AUDIO DRAMA Big Finish Productions | **PRICE** £14.99 | **OUT** March 2008 | **AVAILABLE** www.bigfinish.com

Picture Martha Jones striding out of the TARDIS at the end of *Last of the Time Lords*, leaving the Tenth Doctor inside. Now imagine if she'd turned around and marched back in, only to find the Ninth Doctor standing by the console instead, leather jacket and all. Big shock moment, right there.

That's the kind of twist which Big Finish Productions pulled off at the end of their recent official *Doctor Who* audio drama, *The Girl Who Never Was*. Companion Charlotte 'Charley' Pollard (India Fisher) is stuck on a desert island in 500,002, believing the Eighth Doctor to be deceased – only to see the TARDIS materialise, having picked up her morse code signals. But the man who opened the doors isn't the man she knows...

IN A NUTSHELL...

"DR JOHN SMITH – YOU'RE UNDER ARREST..."
Manchester, 2008. The TARDIS lands inside a run-down tower block, beside a dead body – which leads to some awkward questions when the Doctor is found there by the police. How can the Doctor prove to DI Patricia Menzies that she's actually investigating the death of an alien? A deadly conspiracy is at work – one whose effects will be felt far beyond the walls of Ackley House...

THE CONDEMNED is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p | CHEQUES PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW
CREDIT CARD HOTLINE: 01628 824 102
EMAIL: mailorderenquiries@bigfinish.com

BIG FINISH

"It's just about the worst possible thing that could happen to Charley," says Alan Barnes, audio script editor, writer on *The Girl Who Never Was* and Charley's creator. "She thinks 'her' Doctor – the Eighth – is dead; and just when she thinks they're going to have a happy ending, against all odds, the 'wrong' Doctor – the Sixth – comes to her rescue! It was an irresistible twist."

It's also a big deal, given that Charley and the Eighth Doctor have whizzed through time and space since 2001's *Storm Warning*. Their relationship came aground during October 2007's *Absolution*, with Charley determined to leave the TARDIS after the death of companion C'rizz (Conrad Westmaas).

"It's the Doctor's reaction that upsets Charley," says the audio adventures' executive producer Nick Briggs. "The Doctor moves on too quickly, and that really strikes a chord with her. I'm very keen on this 'everybody leaves' philosophy that the Doctor has developed to protect himself from getting his hearts broken."

"Our saga with the Eighth Doctor, Charley and C'rizz seemed to have come to its natural end," says Alan. "Especially with the start of the Eighth Doctor/Lucie adventures which have aired on BBC7. C'rizz's story was always destined to end the way it did, but it seemed a bit unfair on Charley – and lovely India Fisher! – to stop her story, just because 'her' Doctor's moved on. I've invested too much in the character over the last seven years to do that, and I think the listeners have too."

Nick Briggs admits that a companion switching Doctors is largely unprecedented. "It was something that my predecessor, the lovely Gary Russell, was dead against. He felt it was okay for Time Lord companions, though, which is why Romana teamed up with the Sixth Doctor in *The Apocalypse Element*, when the Daleks invaded Gallifrey. But it's something that I'm quite keen on."

"When I found out that Charley and the Eighth Doctor were parting ways, I was of course very

> "Just when Charley thinks 'her' Doctor is dead, the Sixth Doctor comes to her rescue!"

India Fisher (who plays Charley) with Sixth Doctor Colin Baker and guest star Anna Hope (DI Menzies).

sad," India Fisher recalls. "But part of me did accept that the Eighth Doctor needed to move on to a new companion to freshen things up. Recording the last two Eighth Doctor stories was surprisingly emotional for me! Especially Conrad's last story – the scene where C'rizz dies involved no acting on my part to sound distraught – just a fair few hankies nearby. The Eighth Doctor was also a major part of my life – very few acting jobs span seven years, and it felt odd to be leaving that. My mood did brighten somewhat, though, when I was told that this wasn't the end for Charley just yet and that I'd be teaming up with Colin Baker for a few stories with his Sixth Doctor!"

BIG FINISH'S FORTHCOMING AUDIO DRAMA *The Condemned* – a crime drama thriller set in present-day Manchester – picks up where *The Girl Who Never Was* left off. Crucially, Charley doesn't tell him that she's travelled with his future incarnation...

"Charley's quite savvy with all this timey-wimey malarkey by now," says *The Condemned*'s writer Eddie Robson, "so she realises quite fast that she can't let on that she's a companion from his future. Worse, she also thinks he's dead – and though he's not her Doctor, she can't quite let go. She wants to stick with him, but kind of has to audition again for the role of companion!"

"Once inside the TARDIS," says India, "Charley has to think on her feet, because as far as she's concerned she knows more than the Doctor now – she knows when and how he dies, and that's a terrible responsibility and burden."

"The situation Charley now finds herself in is so loaded with dramatic possibilities," says Alan. "She's damned if she tells the Doctor the truth, and condemned to a very uncertain future if she doesn't. It's all secrets and lies and betrayals from here! Hopefully, upcoming audios will show a new side to Charley, and take the Sixth Doctor into uncharted emotional territory."

Eddie enjoyed getting his teeth into the strange scenario. "I had the most fun with Charley's reaction to the TARDIS interior," he laughs. "The Doctor is expecting the usual 'Gosh, it's so big!' routine, whereas Charley is used to that – but she is surprised by how minimal it is compared to the spacious McGann interior."

"*The Condemned* is an Eddie Robson story," says Nick, "which means it's one of the best, with that inimitable Robson spin. Eddie has a way of looking at the world and the universe which is slightly askew and inherently witty. And you have to play to that strength when you direct. Everything that appears to be serious has something ludicrous about it, and everything trivial feels dreadfully serious to the characters."

"I've often thought that Manchester would be a good setting for a noir-type story," says Eddie. "It's sprawling and overcast, with a strong character of its own. I wrote a book on film noir, so I know the genre pretty well. We also have the Doctor working with the police, which happens surprisingly rarely considering he travels in something with 'POLICE' written on it!"

"I worked with lovely Colin on *Zagreus*," says India, "which was great fun, but we only had a couple of scenes together, so it was a totally new experience working with him on *The Condemned*. He makes recording such fun and we both have a similar style of working which fits really well, in my humble opinion! It was very interesting to play Charley biting her tongue and treading carefully with this new Doctor. I had a ball working with Colin and hope that it continues, but I suppose that's in the lap of the gods – or Nick Briggs and Alan Barnes as they're known to friends!"

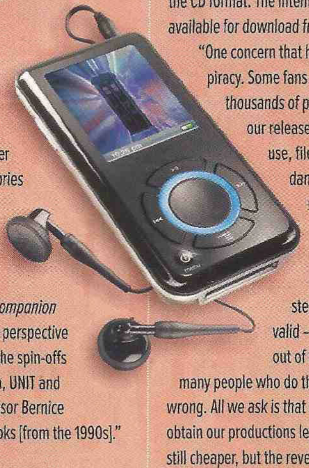
So off go Sixth Doctor and Charley on a new run of escapades. But what of the Eighth Doctor, post-Pollard? "He's just embarked on a whole new lot of adventures with Lucie Miller, played by Sheridan Smith," says Nick. "He's about to battle with Autons, Zygons and have a really shocking rematch with Morbius. We had such a good response to those Doctor and Lucie stories last year, so we're upping the tension, drama and emotion. The eight episodes that'll be available on CD and as downloads from now until August will build to a really shattering climax that will mean nothing with the Eighth Doctor and Lucie will ever be quite the same again..."

» Headphones On!

Doctor Who audio producer **David Richardson** looks to the future...

Hello David. So for those readers who don't know, what is 'Big Finish' and what have they got to do with *Doctor Who*?

"Big Finish is a company that produces audio dramas and books based on TV shows including *Stargate*, *Sapphire and Steel* and *Dark Shadows*. And there are some new, exciting announcements to come. And, of course, we are licensed by the BBC to produce the Audio Adventures of *Doctor Who*, which we are enormously proud of."



Do you cover all eras of the series?

"Our licence encompasses *Doctor Who* up to and including the Paul McGann TV Movie, so the universe is our oyster as far as the first eight Doctors are concerned. Peter Davison, Colin Baker and Sylvester McCoy record, on average, four stories each a year with us, while McGann stars in eight 50-minute adventures with Sheridan Smith as his companion Lucie Miller.

"Sadly, the first three Doctors are now dead, but we recapture the show's early years in *The Companion Chronicles*, enhanced audio stories told from the perspective of popular companions. Oh, and let's not forget the spin-offs – we've done mini-series with Daleks, Cybermen, UNIT and Time Lords, plus there's the adventures of Professor Bernice Summerfield from the Virgin *New Adventures* books [from the 1990s]."

How has the success of the TV series affected your range?

"You might think that it would have new people rushing to buy our CDs in their thousands, but sadly the reverse proved true at first – some of our regular subscribers drifted away because they could now get *Doctor Who* stories elsewhere. We say this whenever possible, but we love and respect our subscribers – they are the lifeblood of this company. And that's why we reward them with a free story every year and behind-the-scenes CDs... and we've just started to give away – for one lucky subscriber every month – a script signed by every member of the cast and crew."

Some of your releases are now available to buy as downloads from your website. Is this a sign of things to come?

"It's a whole new world for us, and one driven by the rising popularity of iPods and MP3 players. There's a new generation out there who don't want to buy CDs but we're also very aware that there are also many people who *do* still want to buy them, so we're also releasing on the CD format. The intention is that, ultimately, all our stories will be available for download from *www.bigfinish.com*.

"One concern that has been brought to our attention is Internet piracy. Some fans are buying our CDs and sharing them with thousands of people online. While it's no problem if you buy our releases and load them onto your MP3 for personal use, file sharing is not only illegal but terribly damaging to a small company like us. We found recently that up to 75 per cent of our audience could be obtaining stories illegally online. That's terrifying – we rely on the sales of our products to fund future productions. If people steal them – and I hate that word, but it's sadly valid – then it's possible we could eventually be put out of business. It's that simple. We suspect that many people who do this don't even realise they're doing anything wrong. All we ask is that if you genuinely like and support us, please obtain our productions legitimately. We hope to make our downloads still cheaper, but the revenue lost to piracy makes that difficult."

Where would be a good place to start for people wanting to enjoy your *Doctor Who* stories?

"Funnily enough, I've never been as excited about Big Finish stories as I am now. We've just received the final edits of *The Condemned* and they're superb; terrific storytelling by Eddie Robson, and the pairing of the Sixth Doctor and Charley is pure joy. Yesterday I was listening to the first cut of *The Haunting of Thomas Brewster*, which is out in April, and I have to say it's already one of my all-time favourite *Doctor Who* stories.

"Sorry, your question was the best place to start. Well... right *now*!"

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

Mr Copper, Bannakaffalatta, the Doctor, Astrid and the Van Hoffs have a lovely Christmas. Well, for now at least....

Letter of the Month...

Doctor Who has been my favourite TV programme ever since it returned in 2005. But last night was better than ever. *Voyage of the Damned* was... well I don't really have a word to describe it... oh hang on... how about 'breathtaking'?!

Forget your *Shrek the Halls*, and your *Strictly Come Dancing Special*, they just cannot compete against *Doctor Who*. From little Bannakaffalatta to the empty streets of London, everything was just perfect. I found it very funny when Mr Copper was trying to explain that they had better not wander off too far down the street because soon everyone will start boxing!

The tear-jerking end when Astrid gives her life to save everyone else's was a stunning piece of acting between Kylie Minogue and David Tennant, with the slow motion "Don't," and with Astrid putting her foot down and pushing the evil Max Capricorn over the edge. It was my favourite scene from the last three years.

I am really looking forward to when the series returns to our screens with the return of Catherine Tate as Donna!

STEFF SLEE (13) SWANSEA

Steff wins a copy of Voyage of the Damned, which is released on DVD next month by 2entertain.

"*Voyage* was a festive feast served with all the trimmings!"

Kylie! Capricorn! Copper! You sent us your views on the latest seasonal special, Voyage of the Damned...

■ DAMNED GOOD STUFF

I thought *Voyage of the Damned* was superb! The Host were very creepy, just like the Voc robots they were clearly inspired by; the storyline was simple but engaging, allowing for some memorable set pieces and some lovely character moments; and the effects were incredible. Kylie gave an understated but effective performance – I kept forgetting that there was an A-list pop icon playing Astrid, so quietly convincing was her portrayal. My only niggle was that the ending seemed to go on a bit too long. Nevertheless, another fantastic instalment from Team Cardiff, and easily the best Christmas episode to date.

One small observation: Bearing in mind what they did to her ancestor in *Tooth and Claw*, was the decision to have the Queen voiced by an actress who has previously played a werewolf in *Doctor Who* a deliberate one?

ANDREW PHILLIPS FACEBOOK

Kylie, David and the entire cast gave it their all, as they always do. Everyone put everything into giving us this Christmas Special – and special it was, without a doubt.

Throughout the episode I found myself immersed in the action aboard the *Titanic*. It couldn't have been more believable and that was partly due to the amount of detail, right down to the embroidered tablecloths. The music, too, contributed to the depth of *Voyage of the Damned*; it expressed the emotion that the words of a script can't always do. Thank you so much Russell T Davies and team for your wonderful show and all your effort and hard work!

GILLIAN PRESCOTT LANCASHIRE

Since *Voyage of the Damned* aired several sources have commented that Kylie Minogue was too old to play Astrid – what nonsense! The fact that she was an older woman *made* the character, as though meeting the Doctor represented her last chance to make something of her life. Slightly overlong and very cheesy, the episode was nevertheless perfect Christmas viewing.

MARTIN J PARSONS FACEBOOK

"Merry Christmas, Doctor Who!"

I wasn't too impressed with *Voyage of the Damned* first time around. However, upon second viewing it was much better then I had previously thought. Kylie Minogue was charming as Astrid and a wonderful choice to play the part. David Tennant, as ever, showed how much talent he has by being absolutely brilliant throughout the episode. My only gripe would be the silly bit at the end with the Queen running out of Buckingham Palace. Not needed in the slightest and ruined the mood for me. However, Series Four looks promising.

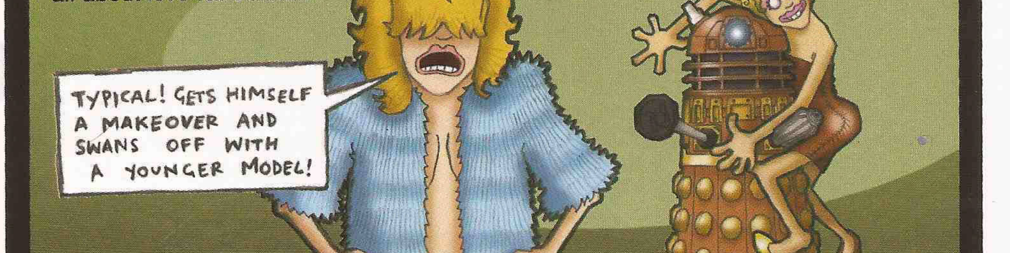
H CHAMBERLAIN FACEBOOK

I watched the *Doctor Who* Christmas Special and I loved it! I cried though. Whenever somebody leaves the Doctor and he's upset I cry.

BECKY PRESTON FACEBOOK

Voyage of the Damned was a festive feast served with all the trimmings! '*The Axons of Death*' meets *The Poseidon Adventure* made for the perfect Christmas cracker. Of the exemplary cast, Kylie in particular really stood out. I found Astrid's final scene genuinely moving, while the Mill provided some breathtaking effects sequences that would not have been out of place in a Hollywood blockbuster.

DOCTOR WHOAH! by baxter



Jilted Katy Manning tells all about love-rat Dalek...
TYPICAL! GETS HIMSELF A MAKEOVER AND SWANS OFF WITH A YOUNGER MODEL!

WE ALSO HEARD FROM...

LARRY TRUJILLO: "I loved *Voyage of the Damned*, although I was hoping to hear the Fifth Doctor's reminder about the shield to prove that *Time Crash* really happened."

JAMIE DAVIS: "An important question – who would win in a fight between Max Capricorn and Arcturus from 1972's *The Curse of Peladon*? We must know!" **ANDY CURRAN:** "Bannakaffalatta? I'm sure I ordered one of those from Starbucks once..."

The crossing-the-bridge scene, complete with its *Tron*-like disc battling, had me on the edge of my seat. And as for next season's trailer... Happy New Year indeed!

DAVID SNELSON EMAIL

After an excellent party and a lovely Christmas dinner, it was time to settle down and watch the long-awaited Christmas Special of *Doctor Who*. I hadn't been too pleased that Kylie was to appear in *Voyage of the Damned*, but her character turned out to be wonderful. The whole plot and storyline of the episode was fantastic. it was a superb, well thought-out episode.

SEAN CONNOLLY EMAIL

I don't think any show before has had the power to make me go a bit weepy at Christmas, but so far, *Doctor Who* has managed to do it two years running! But the best part was that not only did it make me cry, it made me laugh as well! Actually, scratch that. The best part was when the Doctor finally got to say "Allons-y Alonzo!" I've been waiting for that sentence since *Army of Ghosts* was first aired in 2006. I even had two fish called Allons-y and Alonzo! When can I buy it on DVD? I want to watch it again!

DANNI DREW FACEBOOK

News on the DVD release of Voyage of the Damned *can be found in this month's* Gallifrey Guardian, *Danni.* Voyage of the Damned *wasn't the only Christmas Special to provoke comment...*

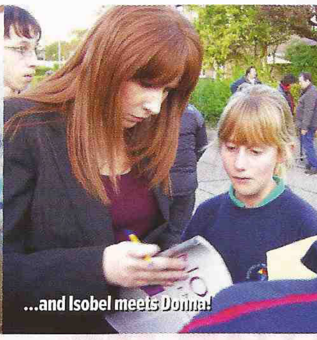
■ RUBBISH EXTRAS

Is it just me or did Ricky Gervais' *Extras* Christmas Special script fall through a time tunnel from 1985? Rubbishy, unconvincing monsters? Has-been celebrities getting roles as the last gasp of their careers? Companions in uniform? I'm just surprised he didn't put Russell T Davies wandering around the back of shot in a Hawaiian shirt!

PETER NOLAN FACEBOOK

The *Extras* Christmas Special – 20 years out of date?

Emily Roach meets the Doctor...



...and Isobel meets Donna!

■ STAR SPOTTING!

Hope you enjoy these photos taken last October when the BBC descended on my street and spent much of the week shooting scenes for *The Sontaran Stratagem*. As recording coincided with half term, it was accompanied by a constant gaggle of schoolchildren, parents, puzzled onlookers, and one *Doctor Who* artist (me). During breaks in filming David Tennant and Catherine Tate would rush over to the crowd, sign autographs and then rush back to filming the next scene. That was the most impressive thing – David and Catherine's ability to instantly snap back into character and hit their marks every time, seemingly oblivious to the crowds around them. I'm sure my daughters would love to see their photos in **DWM**!

DAVID A ROACH CARDIFF

■ NEW DWM, NEW LOOK

Just writing to let you know how much I enjoyed the Christmas issue of **DWM** (390). I love the *Space Time Telegraph* – it should be in every issue. The little boxes with the countdown to *Voyage of the Damned* were good and I didn't cheat and look ahead, honest! Oh, and you finally produced a poster that my husband doesn't object to me putting up – wonder why?

KATE GRIFFITHS EMAIL

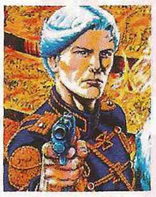
Well, I take my hat off to you all! I come home on a cold Thursday evening after another horrid day at school and find **DWM** sitting on the coffee table. 'New look issue' it says. Pah! It doesn't look any different. So I snuggle up on the sofa and start to read... all the same things I love, but wait, it is a *little* different. *Neighbours* starts, so I go to put it down but not before I've had a good flick through. WOW! The colours, the fonts, the interviews – it's beautiful. Well done! The change is subtle but fantastic.

ALLIE HUNTER (14) WORTHING

Just a quickie to congratulate you on the wonderful **DWM** 390. So many good things, but as to my favourite... was it the lovely picture of Kylie on the cover? The David Tennant interview? *The Fact of Fiction* on *The Chase*? No, without doubt my favourite part of the issue was Izzy's cameo in the comic strip. It was so good to see her again, it made me happy for the rest of the day!

STUART BURCHER MERSEYSIDE

■ CAPTAIN LUTHER?



Captain John.

Luther Arkwright.

After seeing the image of the two *Torchwood* Captains in **DWM** 391, I can't help but notice that Captain John is dressed exactly like the eponymous hero of Brian Talbot's classic graphic novel series, *The Adventures of Luther Arkwright*. This epic concerned the adventures of a time travelling British agent getting into various scrapes in different parallel universes. Coincidence or deliberate homage, I wonder?

ANDY CORBIE FACEBOOK

■ FORWARD THINKING...

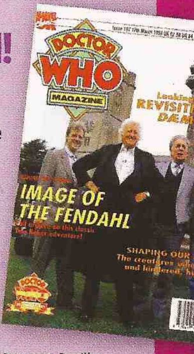
I think the Pompeii episode in the next series looks one of the best yet. The rock monsters look stunning, the guest cast is extremely promising, and with the first overseas location used for filming in years, this must surely be one of the highlights of next series.

BEN BROWN FACEBOOK

ON THIS MONTH

15 YEARS AGO

Benjamin Cook fishes out his copy of **DWM 197**, from February 1993...



» Devil's End!

"**DWM** 197's cover feature reported on the reunion of 1970s *Doctor Who* regulars Jon Pertwee (the Third Doctor), Nicholas Courtney (the Brigadier), Richard Franklin (Captain Yates), and John Levene (Sergeant Benton), returning to the village of Aldbourne, where perennially popular 1971 serial *The Dæmons* was filmed, to reminisce for video documentary *Return to Devil's End*. "This is unique," remarked Levene. "Enjoy it, because nothing like this will ever happen again."

» Frilly Shirts!

However, *Gallifrey Guardian* revealed that Pertwee was to reprise his role as the Third Doctor in five brand new half-hour *Doctor Who* episodes for radio. 'Pertwee will once more don his cape and frilly shirt to record the plays,' explained **DWM**, suggesting a strict studio dress code. Six months later, *The Paradise of Death*, written by Barry Letts, was broadcast on BBC Radio Five. Pertwee starred opposite Nicholas Courtney as the Brigadier, and Elisabeth Sladen as Sarah Jane Smith.

» Jehosophat!

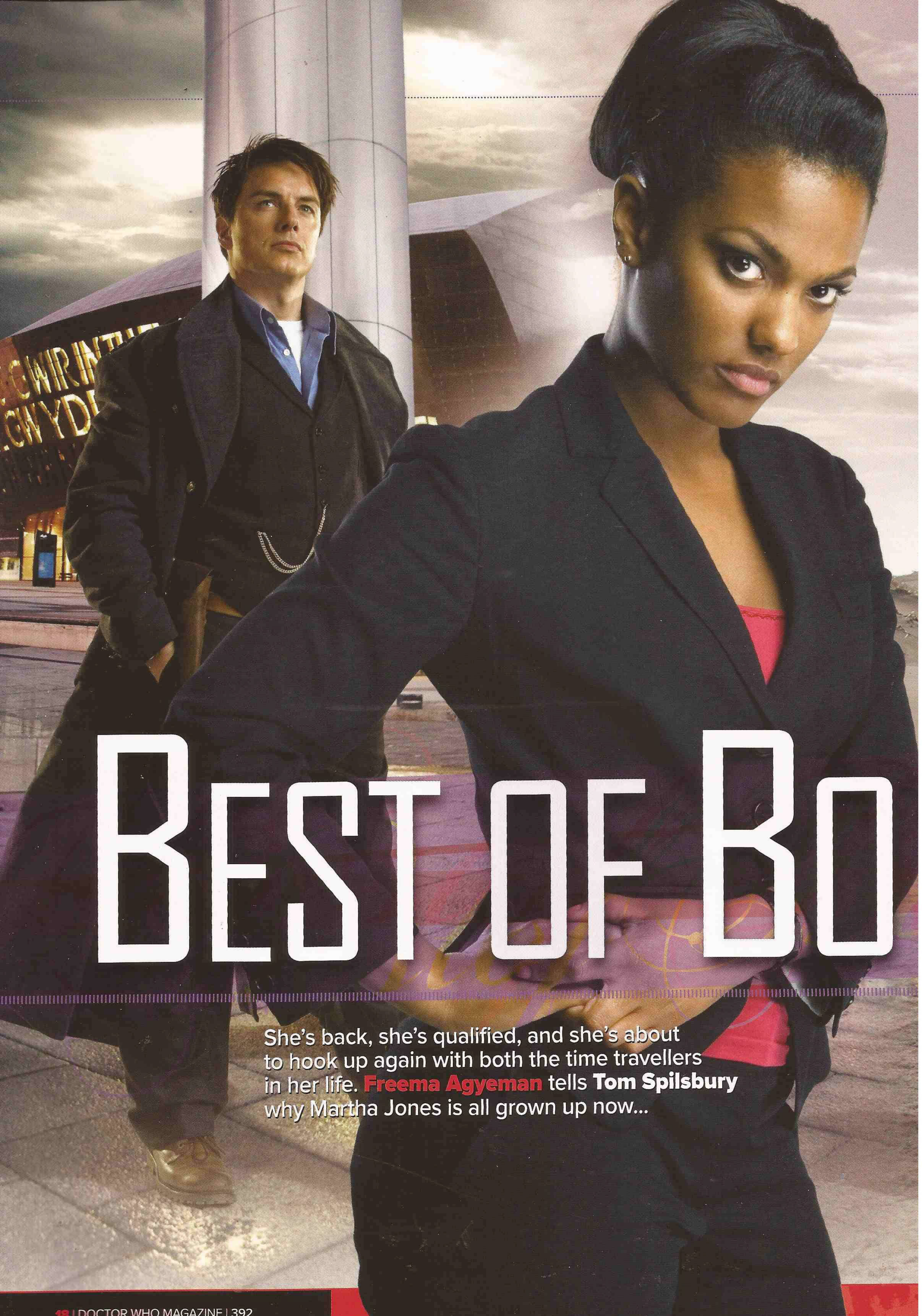
Matrix Data-Bank answered more queries from readers, including 'Joe Lidsten' of Driffield, who was in a dispute over the scene in *The Five Doctors* where the Third Doctor meets the Master, and exclaims, "Jehosophat, it really is you!" Joe's mate believed that Jehosophat is the Master's name, but judicious Joe thought otherwise. 'Well, Joe,' replied **DWM**, 'you win there. "Jehosophat" is a mild expletive of the sort one can imagine the Third Doctor using.' Well, you live and learn. We wondered if Mr 'Lidsten' was in fact future *Torchwood* writer Joe Lidster? "Yes, it was me!" Joe tells us. "And I was right! In your face, Joe's friend Chris! *In your face!*"

» The Trial of Davros!

DWM's new comic strip, *Emperor of the Daleks*, scripted by Paul Cornell, involved the return of crippled Dalek creator Davros, 'on trial for his very life!' Surprisingly, the Sixth Doctor and Peri come to his rescue. "TAKE THAT, YOU TINPOT TERROR!" the Doc hollers at a Dalek sentinel, before shoving Davros into the TARDIS.

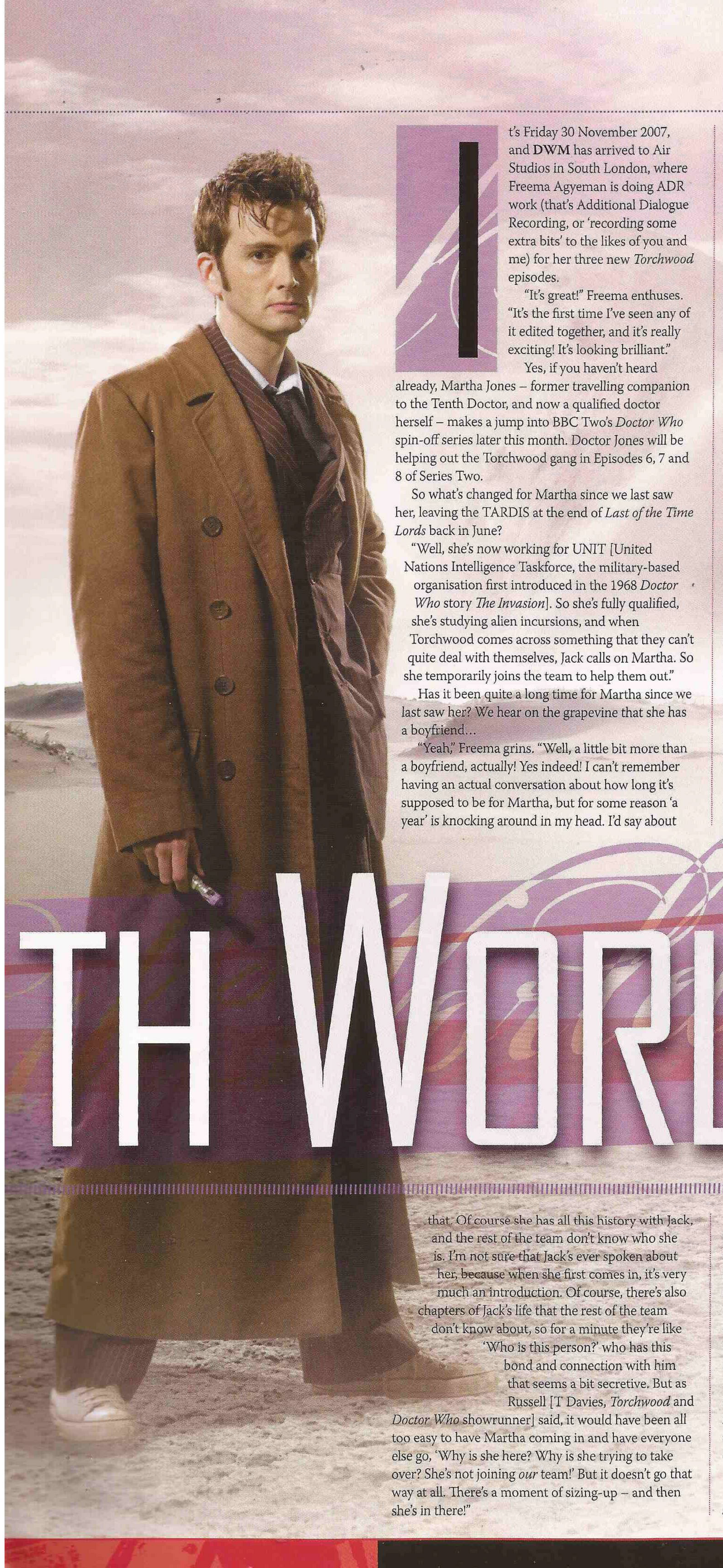
» Ships in Space!

Elsewhere in this issue, **DWM** reviewer Gary Russell (nowadays a script editor on the TV series) appraised the VHS release of 1983 serial *Enlightenment*: 'The story is a neat one,' he wrote, 'considering how, on paper, the idea of... Edwardian sailing ships in space sounds a bit unlikely on a typical *Doctor Who* budget...' *Plus ça change, plus c'est la même chose...*



BEST OF BOTH WORLDS

She's back, she's qualified, and she's about to hook up again with both the time travellers in her life. **Freema Agyeman** tells **Tom Spilsbury** why Martha Jones is all grown up now...



It's Friday 30 November 2007, and **DWM** has arrived to Air Studios in South London, where Freema Agyeman is doing ADR work (that's Additional Dialogue Recording, or 'recording some extra bits' to the likes of you and me) for her three new *Torchwood* episodes.

"It's great!" Freema enthuses. "It's the first time I've seen any of it edited together, and it's really exciting! It's looking brilliant."

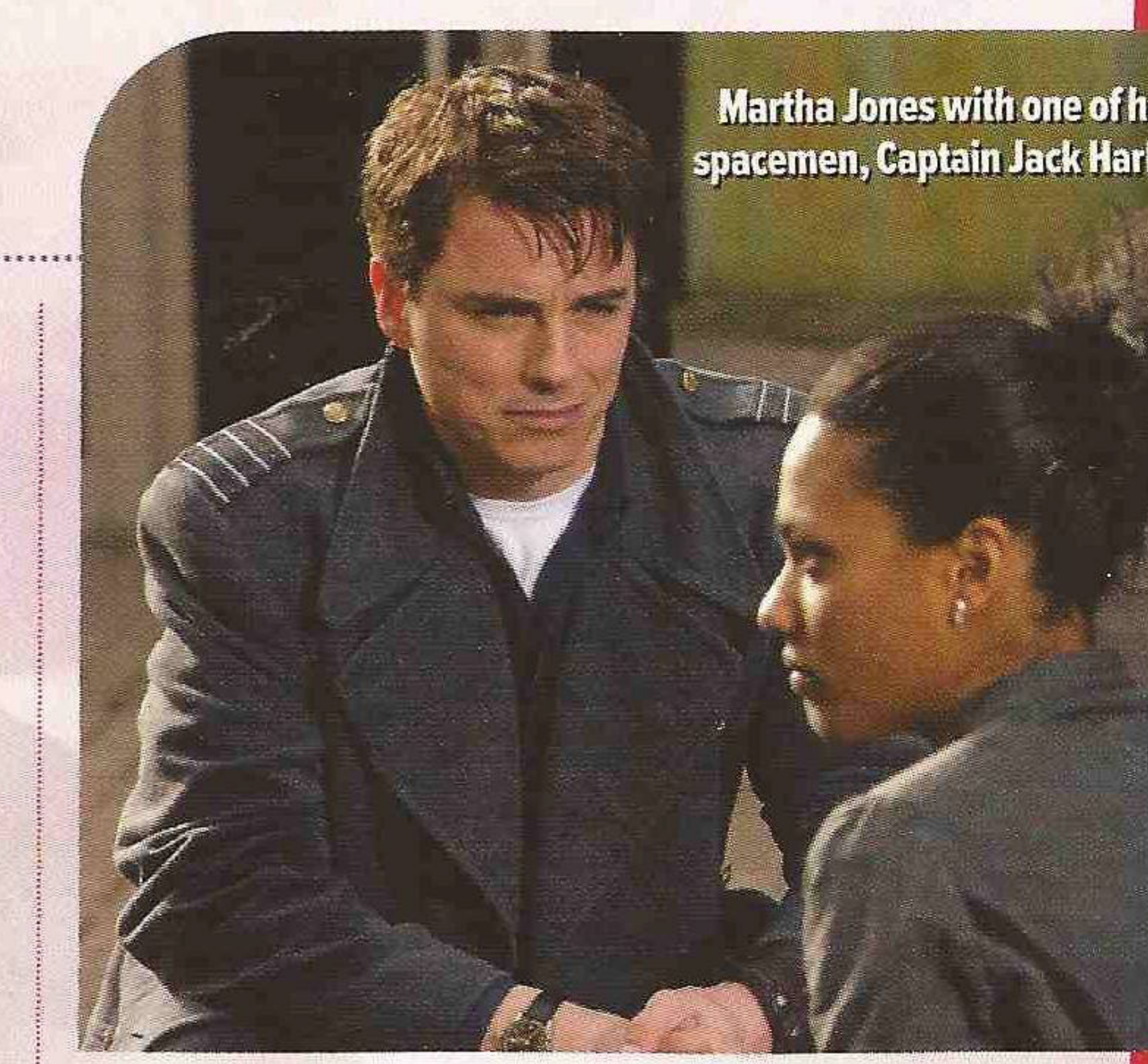
Yes, if you haven't heard already, Martha Jones – former travelling companion to the Tenth Doctor, and now a qualified doctor herself – makes a jump into BBC Two's *Doctor Who* spin-off series later this month. Doctor Jones will be helping out the Torchwood gang in Episodes 6, 7 and 8 of Series Two.

So what's changed for Martha since we last saw her, leaving the TARDIS at the end of *Last of the Time Lords* back in June?

"Well, she's now working for UNIT [United Nations Intelligence Taskforce, the military-based organisation first introduced in the 1968 *Doctor Who* story *The Invasion*]. So she's fully qualified, she's studying alien incursions, and when Torchwood comes across something that they can't quite deal with themselves, Jack calls on Martha. So she temporarily joins the team to help them out."

Has it been quite a long time for Martha since we last saw her? We hear on the grapevine that she has a boyfriend...

"Yeah," Freema grins. "Well, a little bit more than a boyfriend, actually! Yes indeed! I can't remember having an actual conversation about how long it's supposed to be for Martha, but for some reason 'a year' is knocking around in my head. I'd say about that. Of course she has all this history with Jack, and the rest of the team don't know who she is. I'm not sure that Jack's ever spoken about her, because when she first comes in, it's very much an introduction. Of course, there's also chapters of Jack's life that the rest of the team don't know about, so for a minute they're like 'Who is this person?' who has this bond and connection with him that seems a bit secretive. But as Russell [T Davies, *Torchwood* and *Doctor Who* showrunner] said, it would have been all too easy to have Martha coming in and have everyone else go, 'Why is she here? Why is she trying to take over? She's not joining *our* team!' But it doesn't go that way at all. There's a moment of sizing-up – and then she's in there!"



Martha Jones with one of her two spacemen, Captain Jack Harkness.

So there'll be no catfights with Tosh, then? Do the other members of the team all get on with Martha?

"Absolutely! They may initially wonder 'What does she know about that part of Jack's life that we don't?' But they've got issues to deal with, and they all pitch together and get on with it. Martha fits in really well."

Does Martha have a special bond with Jack in particular? Because of their shared experience of travelling with the Doctor?

"Absolutely," Freema nods again. "And it's shared with the audience as well. They get that moment of 'Ooh, let's see what happens when they meet up again after such a long time!' The two of them talk a bit about what happened, too, so it's quite nice for the audience, that they're privy to that. When Martha speaks to Jack, it's almost like she's got her connection to the Doctor again. We haven't seen Martha since she left the TARDIS, so it's quite nice to revisit her time there and talk about that with Jack. I think it's a nice moment. So they've got each other to talk to, but it doesn't go on for too long. They share that moment, and then they get on with the business at hand..."

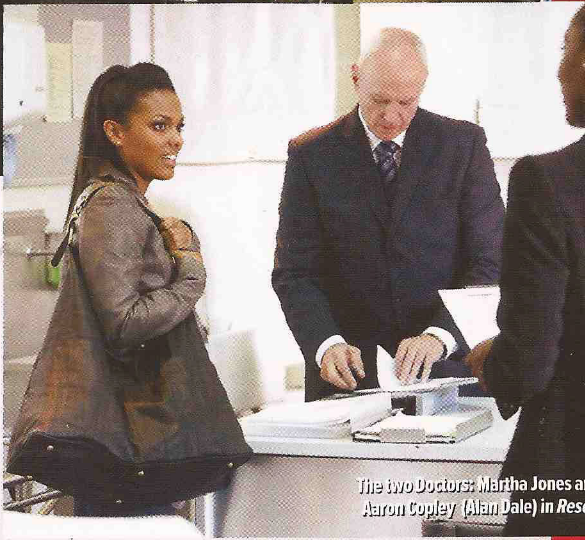
John Barrowman has said that he approached playing Jack in a slightly different way when he first started *Torchwood*...

"That's true," Freema nods, thoughtfully. "I thought that he seems like much more of a comic character in *Doctor Who* than he is in *Torchwood*. He can be a pretty serious guy in *Torchwood*. I was thinking about this actually, and it's almost instinctive. We all do it. If we're around different people, we act slightly differently. And when Jack's with his team, and he's the boss, and he's not answering to anybody, he is a lot bigger. And when he's on the Doctor's team – and secondary to him – he becomes more like the comic relief. So with Martha, I'm still playing her instinctively; I'm still playing her naturally like I did a year ago, but it's a different energy, because of the different environment that she's in."

How is Martha different, then?

"Well, because of what's she experienced, she's slightly harder..." Freema begins. "She's had this year ▶

Dr Martha Jones assists the Torchwood team in Series Two.



The two Doctors: Martha Jones a
Aaron Copley (Alan Dale) in *Res*

"THE TORCHWOOD CAST ARE ON THE SAME WAVELENGH. AND THAT WAVELENGTH'S BARKING MAD FM!"

"Yes! That's so funny, cos I was reading an article somewhere, where they were speculating what would happen in *Torchwood*, and everyone seems to be assuming that Owen and Martha will get together… cos Owen gets together with everyone! So yeah, Owen is a cheeky chappy – but Martha can give as good as she gets! It's a playful relationship that they have. That's all I'm saying! Burn [Gorman, who plays Owen] is adorable. He was great. It's funny, cos all five of them are so different personality-wise, and yet they're all on completely the same wavelength! And that wavelength is Barking Mad FM! They all 'get' each other, they're a real proper unit, they really are all socially close… They all support each other, and it's an amazing working dynamic. They have a lot of fun!"

Does Freema think perhaps it's helpful that with a bigger team the weight of the whole production is spread over more shoulders?

"Yes, absolutely," she agrees. "That's one of the differences, and one of the nice things about being part of a bigger team. When I went into *Torchwood*, I suddenly realised that the spotlight isn't on you all the time. You've got this team dynamic, so everyone takes it in turns to give you support. Which then means that the pressure isn't so intense – you're not in absolutely every scene of every day. So you get to socialise a bit more! Which is why they do – you can kind of rotate your working time with your play time. So that's definitely one of the nice things about being part of a team. I'm not one of those people who needs the spotlight all the time anyway."

Smart **DWM** readers will have already worked out that Martha survives her stint with the Torchwood team, as she's back in *Doctor Who* in a few months time. But is there any chance that Martha will ever hook up with Jack and the Torchwood gang again?

"It's all wide open!" Freema laughs. "Martha's got a life with her family – she made that decision at the end of *Last of the Time Lords* to stay with them. And she's got this new relationship, so she has a whole life to go back to now. So that's also the same reason why she doesn't want to stay with Torchwood for too long. But you never know what might happen…"

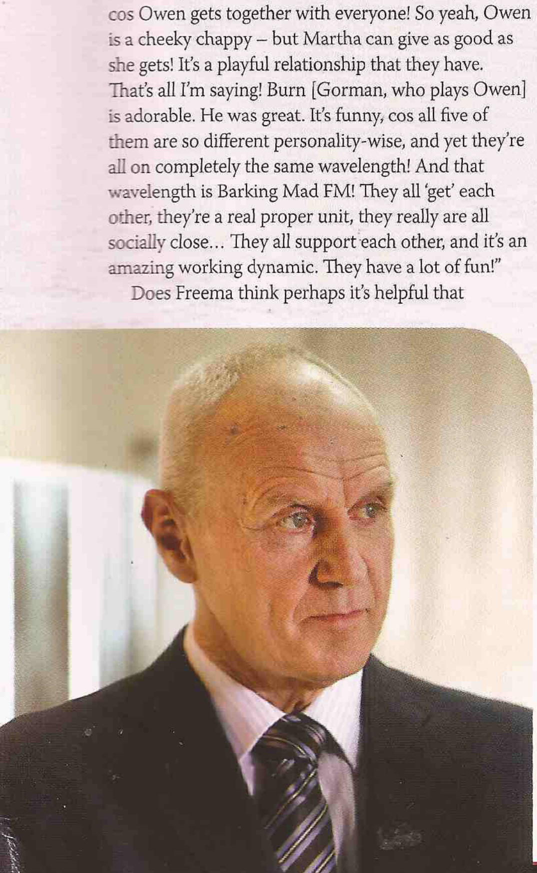
Freema's three *Torchwood* episodes were recorded back in the summer of 2007. Unlike some of the episodes in the run, Freema was able to record each of the episodes in chronological order.

"Yeah, but that's not always the case!" Freema points out. "And that's something that can still take some getting used to! It was confusing on the two Sontaran episodes that I've just done. We got to a point where another actor, myself and Catherine [Tate, who plays Donna] were all stood there. Catherine had this prop in her hand and we said, 'Why are you holding *that*?' And there were these three blank faces between us! We just couldn't actually patch the story together quickly enough in our heads! Cos when you do two episodes together, the scenes are all round the wrong way. You might be doing the end of Episode 5 one day, and then go to the middle of Episode 4 the next minute. But at least it was nice to do the three *Torchwood* episodes in order, and in fact I'm doing the initial three *Doctor Who* episodes in order as well."

Did you get much of a break before going back to start work on *Doctor Who* again?

"Four weeks," she confirms. "That was great, I went back to London, got some new headshot photos done, I sorted out my showreel, and just had a real overhaul of everything. Cos as I said before, last year I had been in the show pretty much the whole time. And I came back to London every now and again, but I was so tired! Sometimes if I did have a day off I'd just stay in Cardiff. Even when I did get back to London I didn't really see anyone cos I was exhausted! So you can imagine coming back to sort out your admin – a pile of letters sitting on the doormat, you just think 'Where do I start?! I've got to get everything back on track.' So it's been nice – my time has been more punctuated this time round, so I can keep on top of all that. It was never stressful, mind you – it was just full on!"

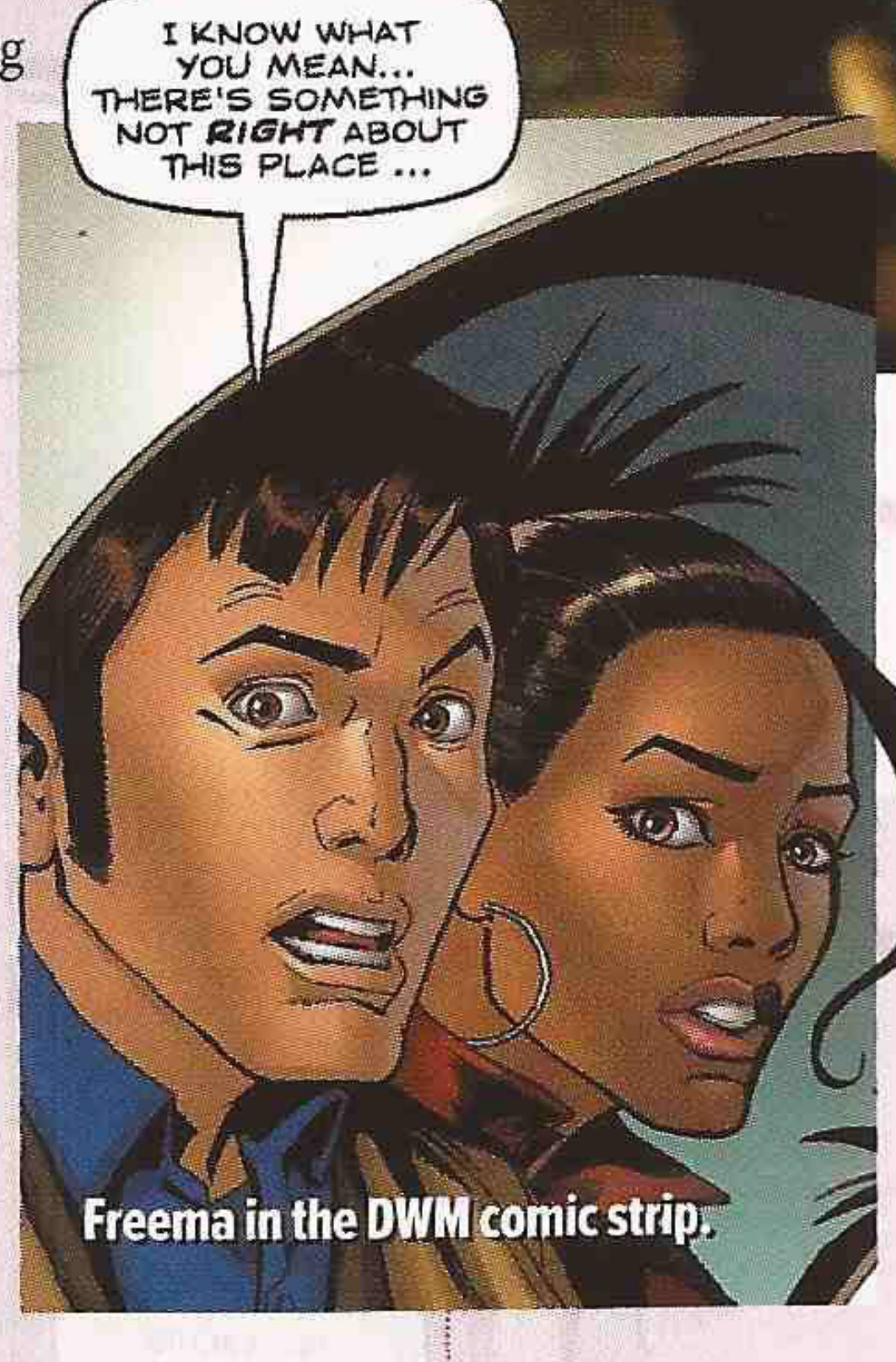
Now, of course, with Martha beloved by children up and down the country, is there the extra pressure of fan mail to add to the bills waiting on the doormat? ▶



It's Jim off *Neighbours*! In *Torchwood*!

FREEMA AGYEMAN

A fond farewell: Martha says goodbye in *Last of the Time Lords*.


I KNOW WHAT YOU MEAN... THERE'S SOMETHING NOT RIGHT ABOUT THIS PLACE ...

Freema in the DWM comic strip.

◀ "Oh, yes! The fan mail is adorable – it's one of the best things! It sort of comes in waves, depending on where I am and what I'm doing. I'll sit there and read it, and when it's a letter from a child saying 'I love Martha Jones and I want to be just like her,' it's just amazing. There are so many people that love it, you don't want to destroy it for them. You know, you don't want to upset the apple-cart."

DWM wonders if Freema has got used to seeing her face on magazines, books and DVDs everywhere she goes?

"It still blows me away!" she admits. "I walked into Woolworths the other day, and I was walking down one aisle and just saw that logo everywhere! I had to turn back and go the other way, cos I still get a bit funny about it! I'm so excited, cos I get these texts from friends saying 'I've just seen your face everywhere!' We laugh about it, but the reality is it's quite an exclusive club to be a part of – having your own doll and stuff like that! It's bonkers, but I'm honoured and I love it!"

DWM glances over at Freema's bag perched next to her. There are two Martha Jones dollies poking out of the top. So, um, has Freema peeked at the **DWM** comic strip? How odd is that?

"Well, yes, it is odd. They'll tell you you're going to have a doll, and you get your head around it. Just. And you think that's amazing. *Then* you get a comic strip with you in it. You're unprepared for anything like that. Cos as an actor, I don't sit there in bed making a list... 'What I want to achieve: 1) To be a comic strip character...' You can't expect any of that. So it was just unreal."

C'mon, Freema, do you read the stories, or do you just look at the pictures?

"Er... well, I mostly just look at the pictures."

Oh.

"Nooo! I don't mean it like that! I only say that, cos it's all a continuation, isn't it? It always follows on from the last part, and I'll have forgotten what happened..."

It's okay, we're only teasing. So do you ever look at your comic strip self, and think 'That looks nothing like me!'?

"No! No! Because more than anything else, what I look at, and what I love, is the iconic image of Martha. That spiky hair, or the headband, and that jacket and those jeans... Just to know that a representation of you – well it blows me away, and I couldn't be more chuffed. Honestly, I pinch myself still, to be honest! But I just think I'm so flattered and I'm so lucky. I did the voiceover for the cartoon [CBBC's *The Infinite Quest*], and every time I think 'Okay, I can handle this,' someone presents me with something else! So it stays at that level of excitement."

You braved crowds with David Tennant for a signing for the DVD box set in Oxford Street's HMV recently...

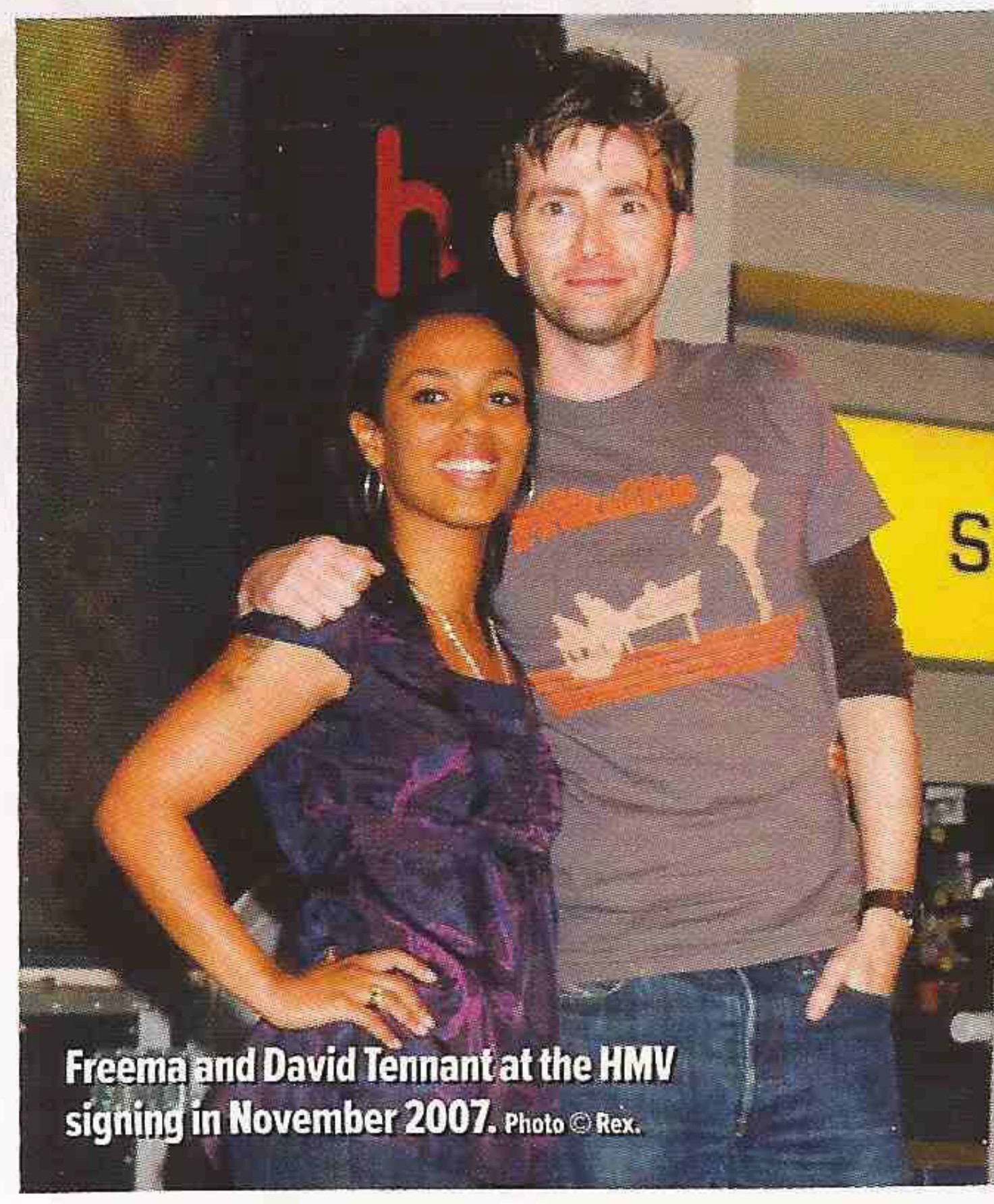
"Do you know, once day when I write my memoirs, that is going to be a chapter in itself!" Freema laughs. "I have never experienced anything like it. We sat there, right, at this desk, and people would come up – sometimes bringing gifts. So we're sort of sitting there like this..."

She mimes peeking over the top of an ever-growing pile of presents.

"I was like, 'What is going on, it's unbelievable!' And seeing the excitement from children, jumping up and down – and even adults! Some of them had queued from 4 or 5 in the morning! It was incredible, but it was well organised, as well. That's important, cos the fans have to feel like they can get up there and talk to you, but at the same time, you've got to look down to the end of the queue and everyone's got to get their chance. But there was no massive crush. It was very civilised! They did actually have to limit it in the end, and only give out about 300 wristbands. It was like nothing like I've ever had the opportunity to do before."

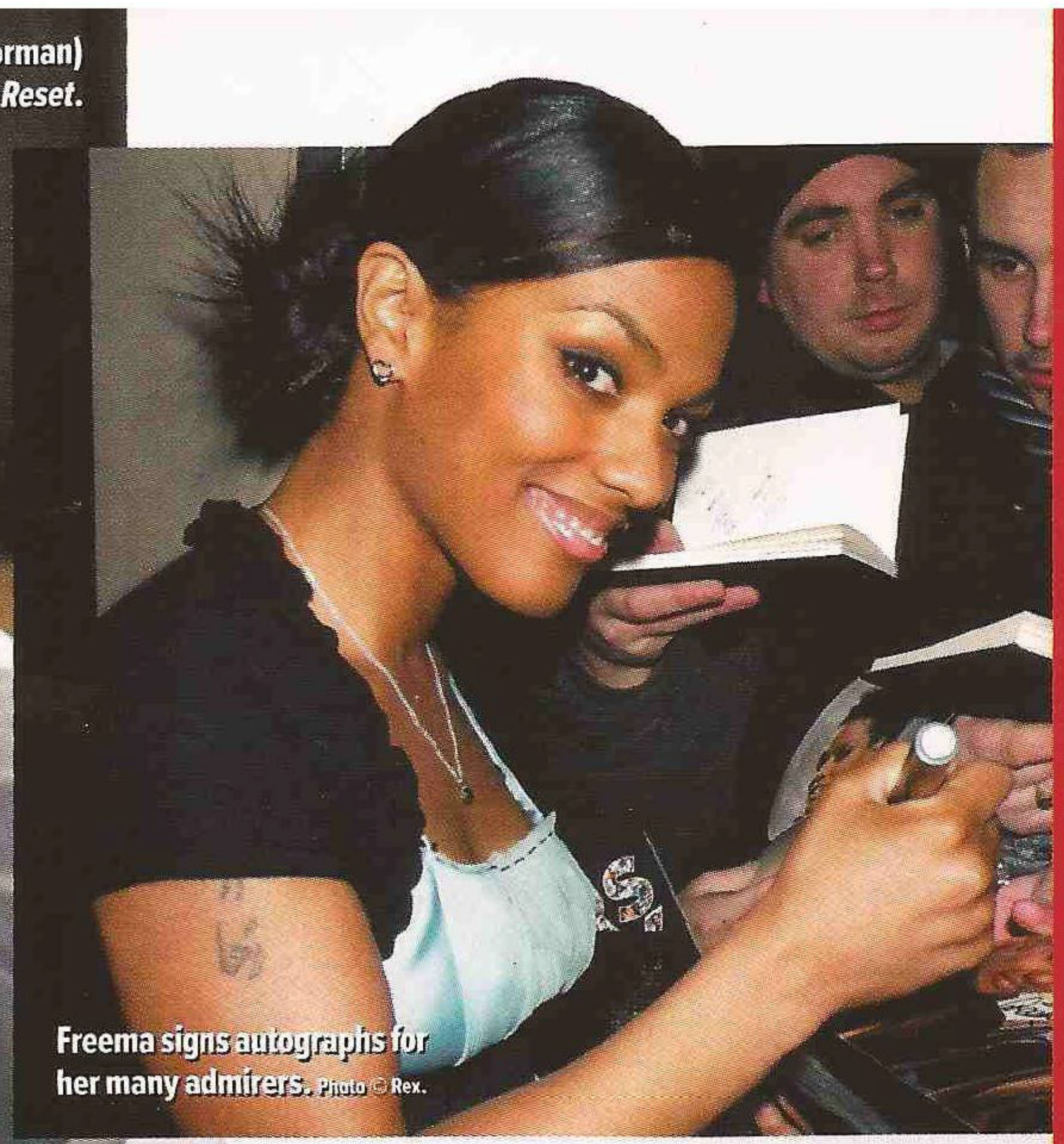
And Freema knows what it's like to sit on the other side of the fence. We've heard a rumour that you were a bit of a *Star Trek* fan when you were younger...

"Ha ha! Yes!" she replies, slightly caught out. "Well, there was this convention at the Royal Albert Hall that me and my sister went to, and there was an opportunity to get things signed afterwards, and we waited in the queue. And that's why I don't ever belittle the fans, or think that it's a chore. Cos when you've enjoyed a show, when you get the chance to meet the people who are in it, it gives you so much pleasure. Having gone to the conventions and really enjoyed it, it's nice to be able to give that back."



Freema and David Tennant at the HMV signing in November 2007. Photo © Rex.

Dr Jones gives Dr Harper (Burn Gorman) her considered opinion in *Reset*.



Freema signs autographs for her many admirers. Photo © Rex.

Freema returns to *Doctor Who* in Episode 4 of the new series, *The Sontaran Stratagem*. The war-loving Sontarans last appeared in *Doctor Who* over 20 years ago. **DWM** wonders if Freema was aware of their significance in the series' history?

"Er, well, it's no secret that I'm not as all-knowing about the show as David Tennant is!" Freema laughs. "I did an interview the other day where I was asked if the Cybermen had a fight with the Daleks, who would win? And I got totally chastised for saying the Cybermen! So I like the fact that there are things for me to learn, cos I watched the show growing up, but I was never an avid fan. I caught it at the tail end when it was just about to go off the air."

> "WHEN I FIRST SAW THE SONTARANS IN PROSTHETICS I COULDN'T STOP GIGGLING!"

DWM fills Freema in on some of the Sontarans' history, pointing out that they first appeared in Elisabeth Sladen's first story back in 1973...

"Really?" Freema replies. "Well I knew a while ago, from the basic synopsis, that there was going to be this returning alien. But when I discovered what they were, I saw the pictures. I didn't recognise them, but I did find them an interesting choice!" Freema laughs again. "When I first saw the guys in the prosthetics I couldn't stop giggling – I found them really cute and quite funny! Er, that's probably not the desired reaction, is it? Russell sent me a text saying, 'It'll be the first time you've towered over a baddie!' Ha ha! And I did. I felt quite tall."

At the time of our chat, Freema still had three *Doctor Who* episodes left to shoot...

"Yes, I've seen the script for Episode 6, but not for the final two-part story yet. So I don't know massive details. I think Russell likes to keep it relatively close to his chest until the desired time – which is the best way really! If you tell one person, they tell another ten!"

It's also now common knowledge that Billie Piper has been back on set recently – have you had a chance to meet her yet?

"No! I still never have! You know, very early on, we came close a number of times. We were like ships in the night! She was invited to the Children in Need concert at the Millennium Centre, but she was away in New York. Then she came down to visit the set – she was at the St David's Hotel in the bar – but I was on a night shoot and couldn't come and have a drink with everyone. So it's been like that for a while. Obviously we've spoken about each other in interviews, so I kind of feel like I know her in a way. Once you're in that family, you hear so much about everyone!"

Of course, one person who Freema definitely has met now is Catherine Tate, who also returns in the new series as Donna Noble.

"Yes! Ha ha ha!" Freema curls up with laughter. "She's so great. She's so funny! And I love her frankness. I love *The Catherine Tate Show*, and I was thinking 'Is it appropriate to ask her about it?', but I'm a really big fan of the show. I actually really do want to know where she gets her inspiration from, and if the characters are based on real people, and so on. So I just thought, 'Well, she seems approachable enough,' so I just asked her. Anything I wanted to know, she'd tell me. We're having a really good time at the moment, it's nice. It's a different dynamic, but a good one to have. I'm enjoying it, she's enjoying it."

It's been proved time and time again, that once you've entered the world of *Doctor Who*, you never truly leave. Elisabeth Sladen has been playing Sarah Jane Smith, on and off, for almost 35 years. And of course, Fifth Doctor Peter Davison recently donned the cricket whites again for last November's *Time Crash* Special for Children in Need. Would Freema like to carry on playing Martha for years to come? Will we be seeing her squeeze into that red leather jacket for *The Martha Jones Adventures* in 2040?

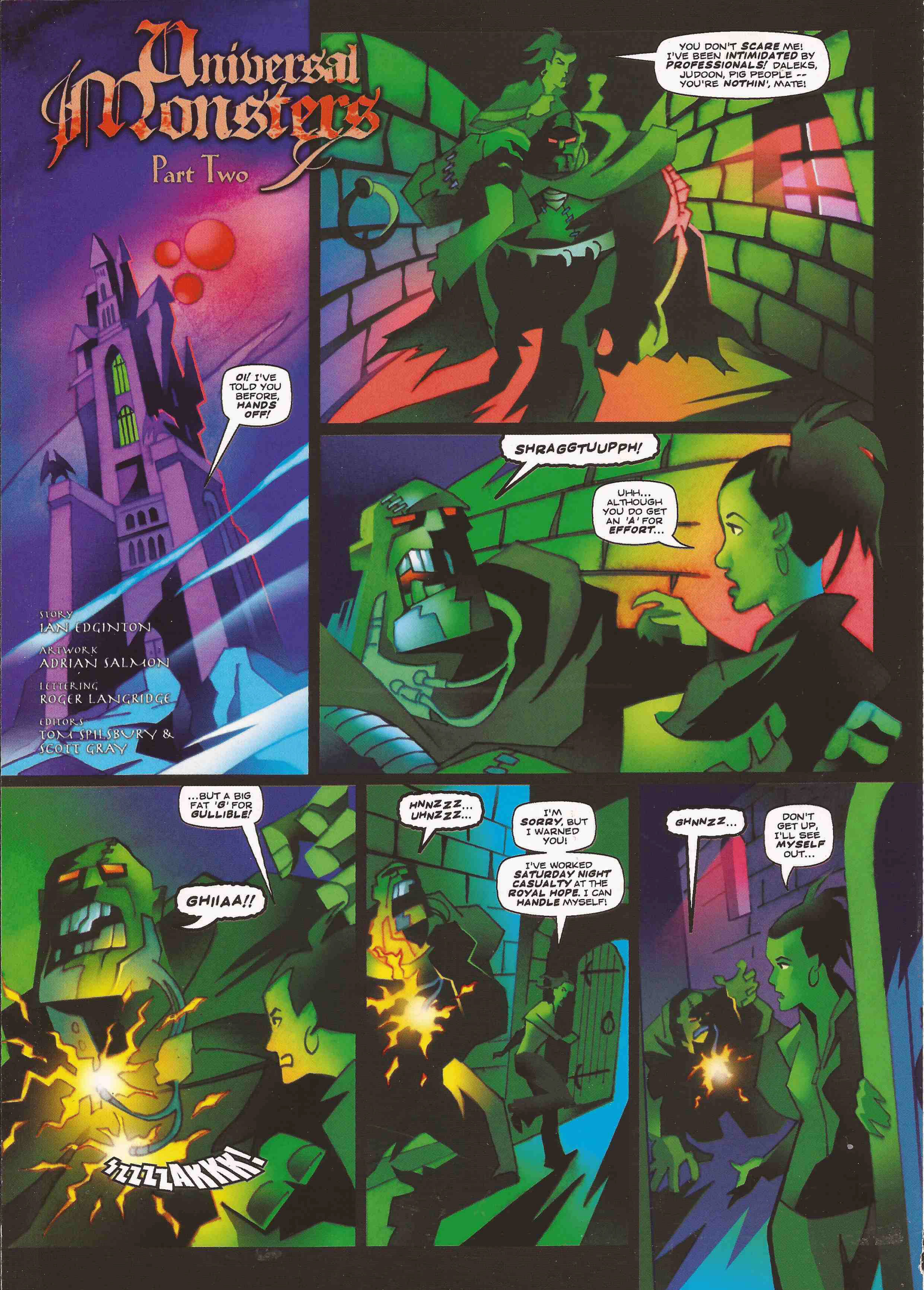
"Well, I'm not looking too far ahead at the moment," Freema shrugs with a smile. "It's all gone so quickly that I'm definitely not tired of her yet. I don't feel like I'm bored of her, or I've done everything I can with her! So, yes, I'm quite happy to carry on exploring and developing her. I love being part of that family, and I personally don't see any negative in that at all..." ◆DWM◆

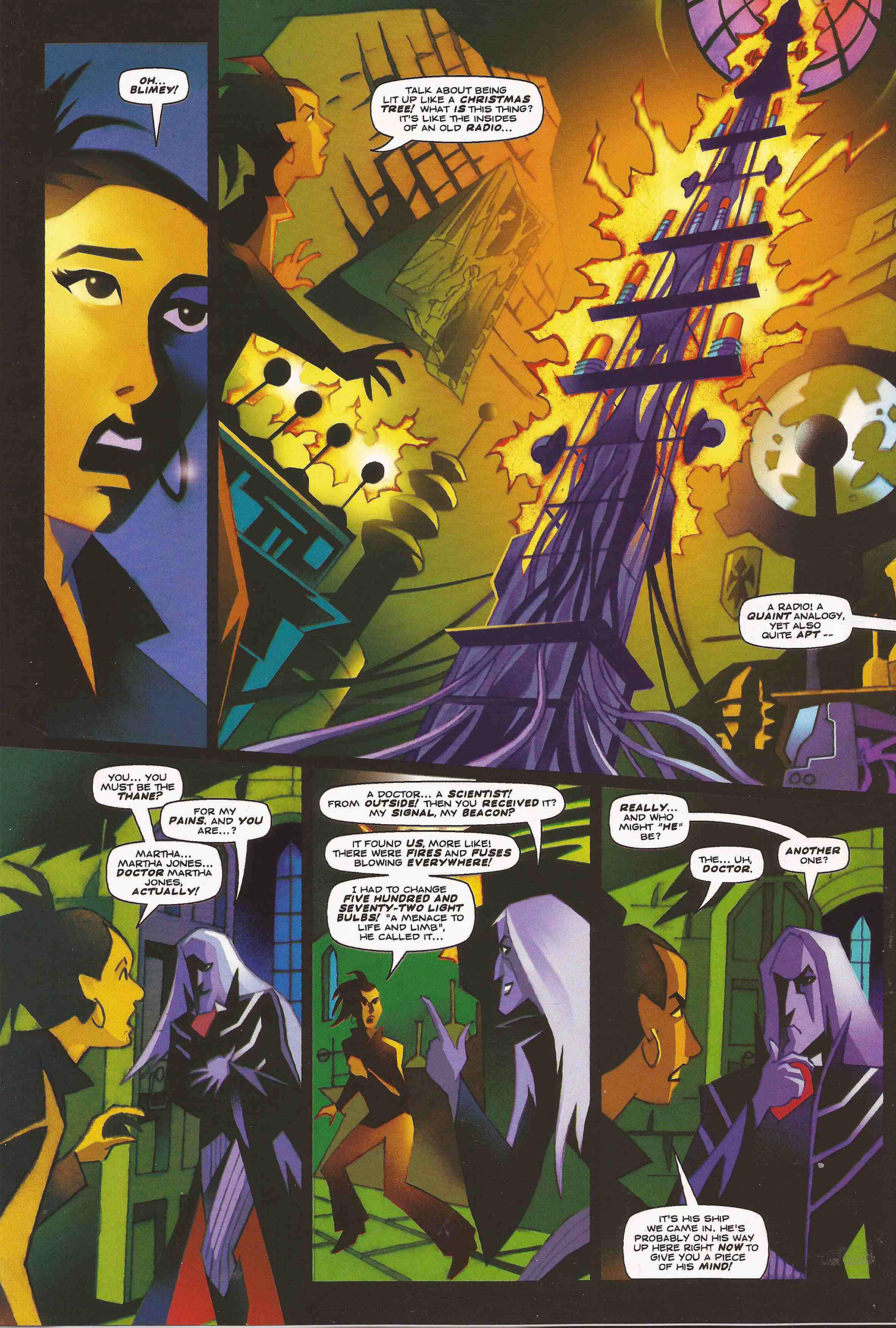
NEXT ISSUE: We take Freema **Out of the TARDIS!**

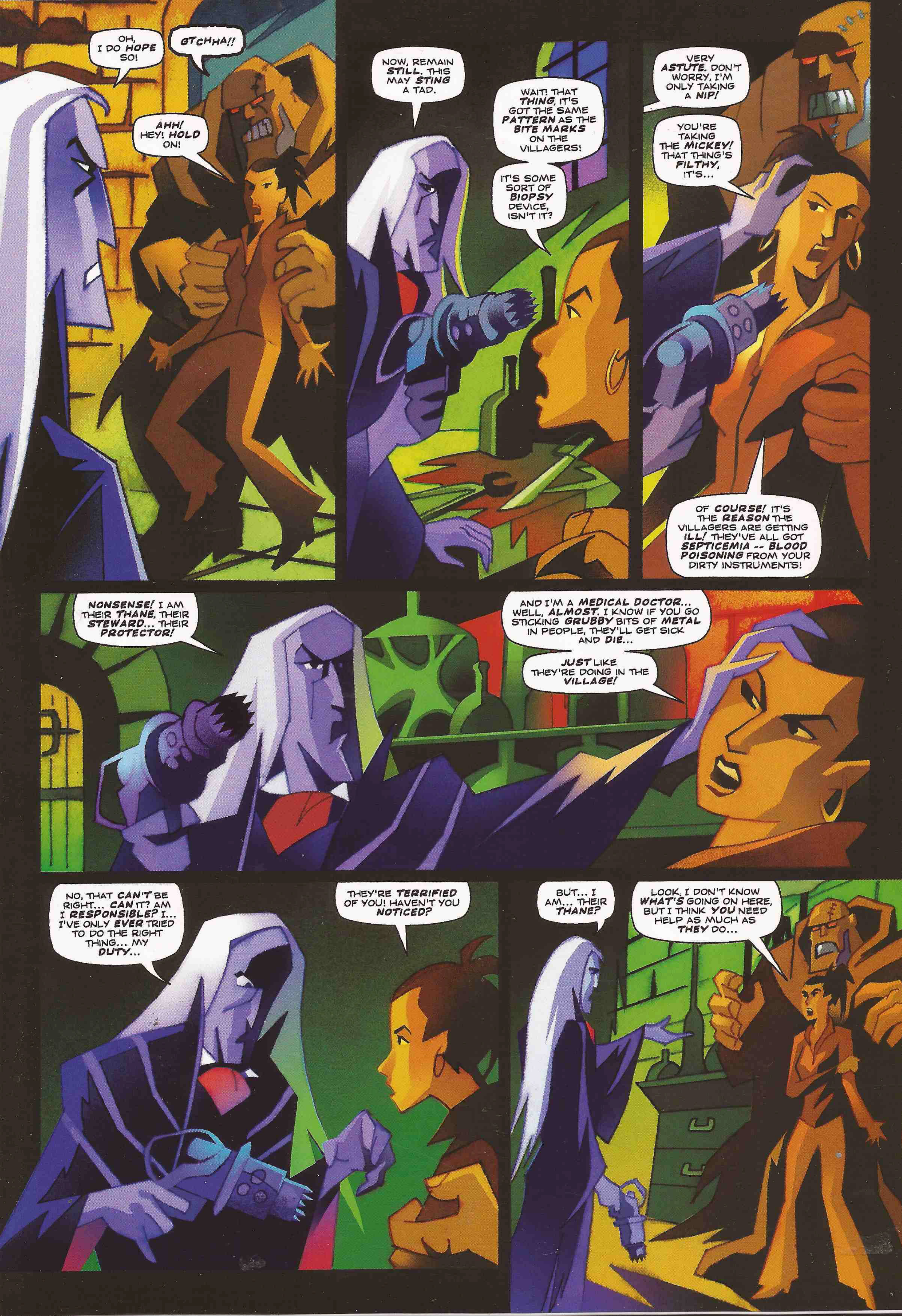
Universal Monsters

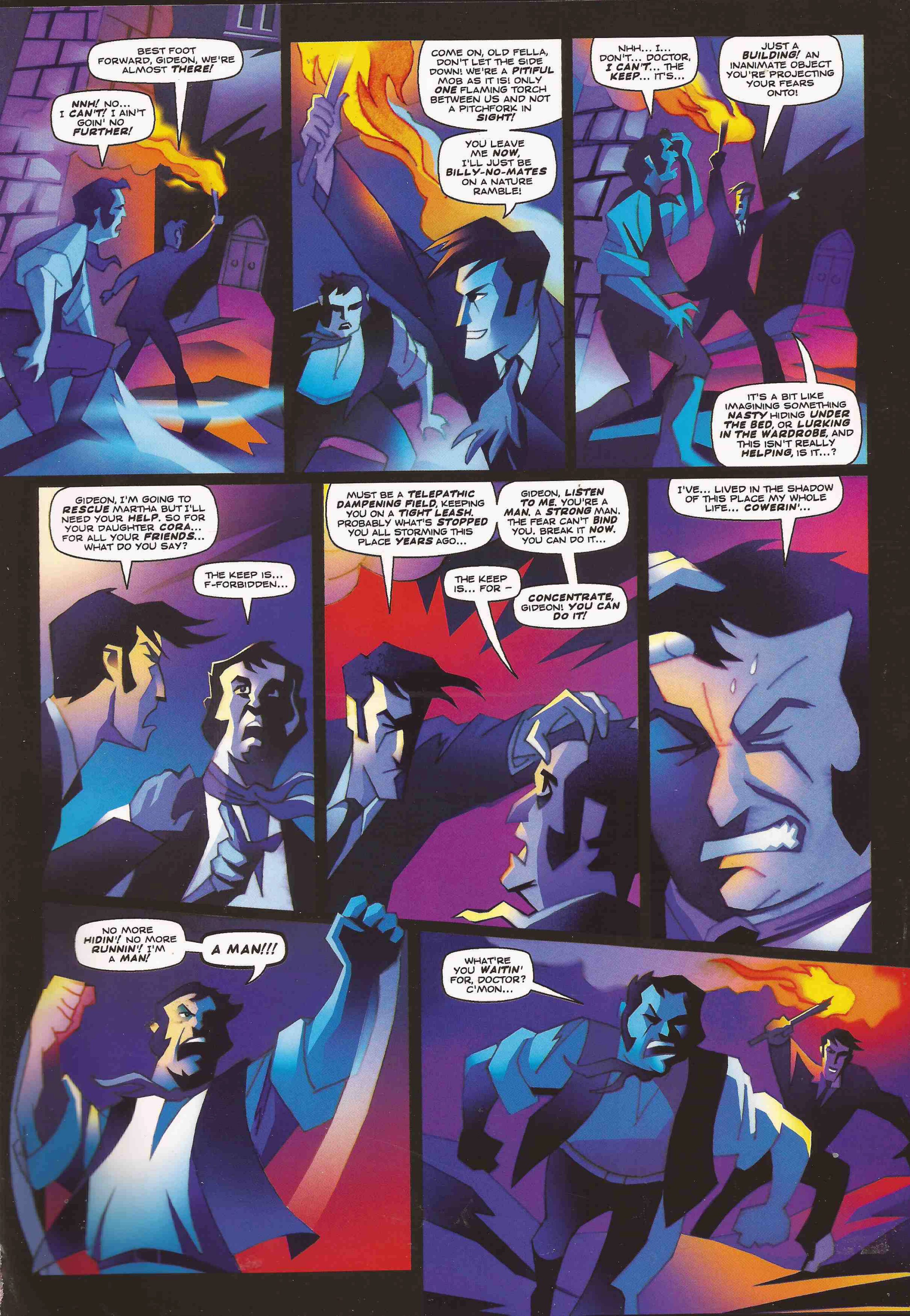
Part Two

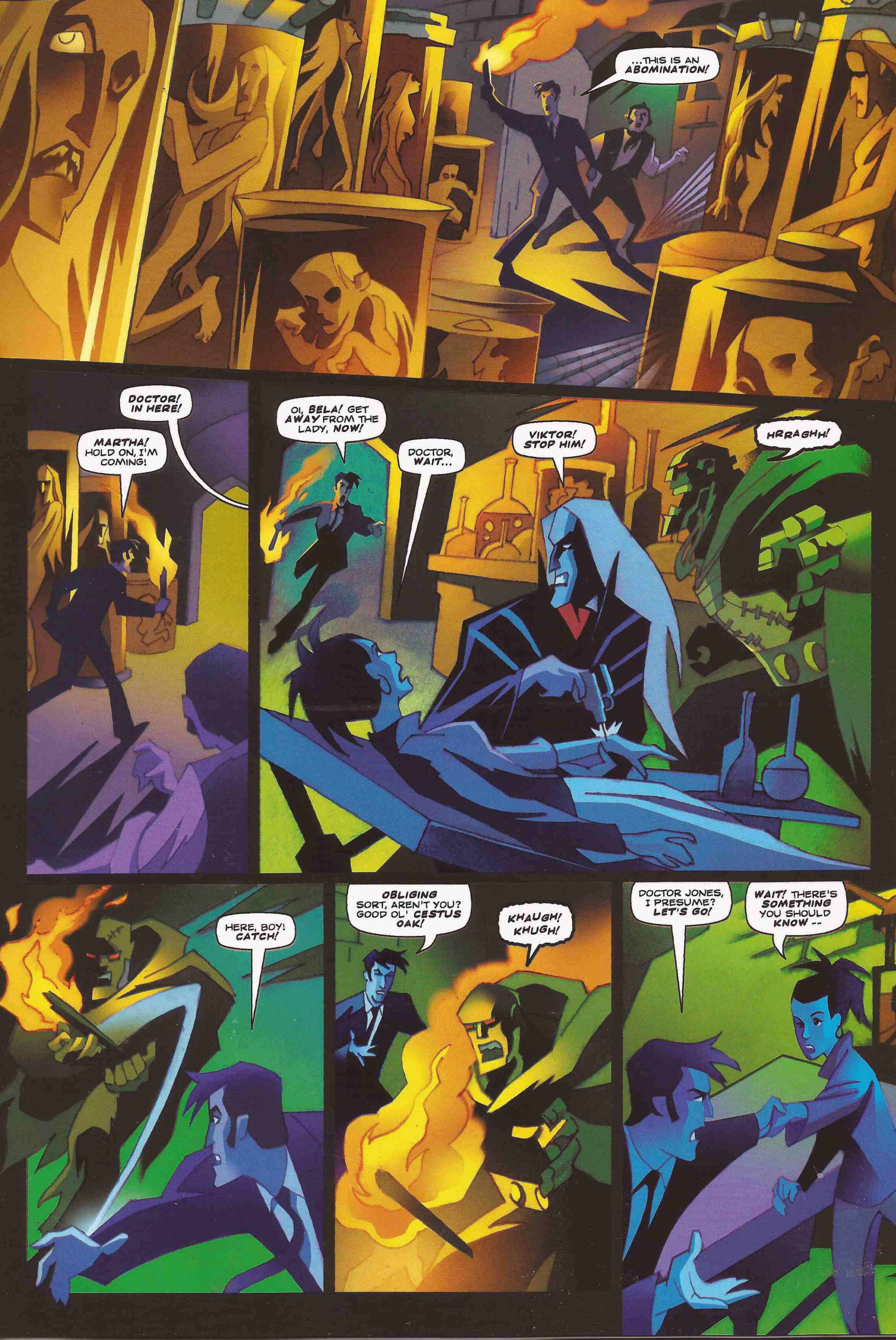
STORY
IAN EDGINTON
ARTWORK
ADRIAN SALMON
LETTERING
ROGER LANGRIDGE
EDITORS
TOM SPILSBURY &
SCOTT GRAY

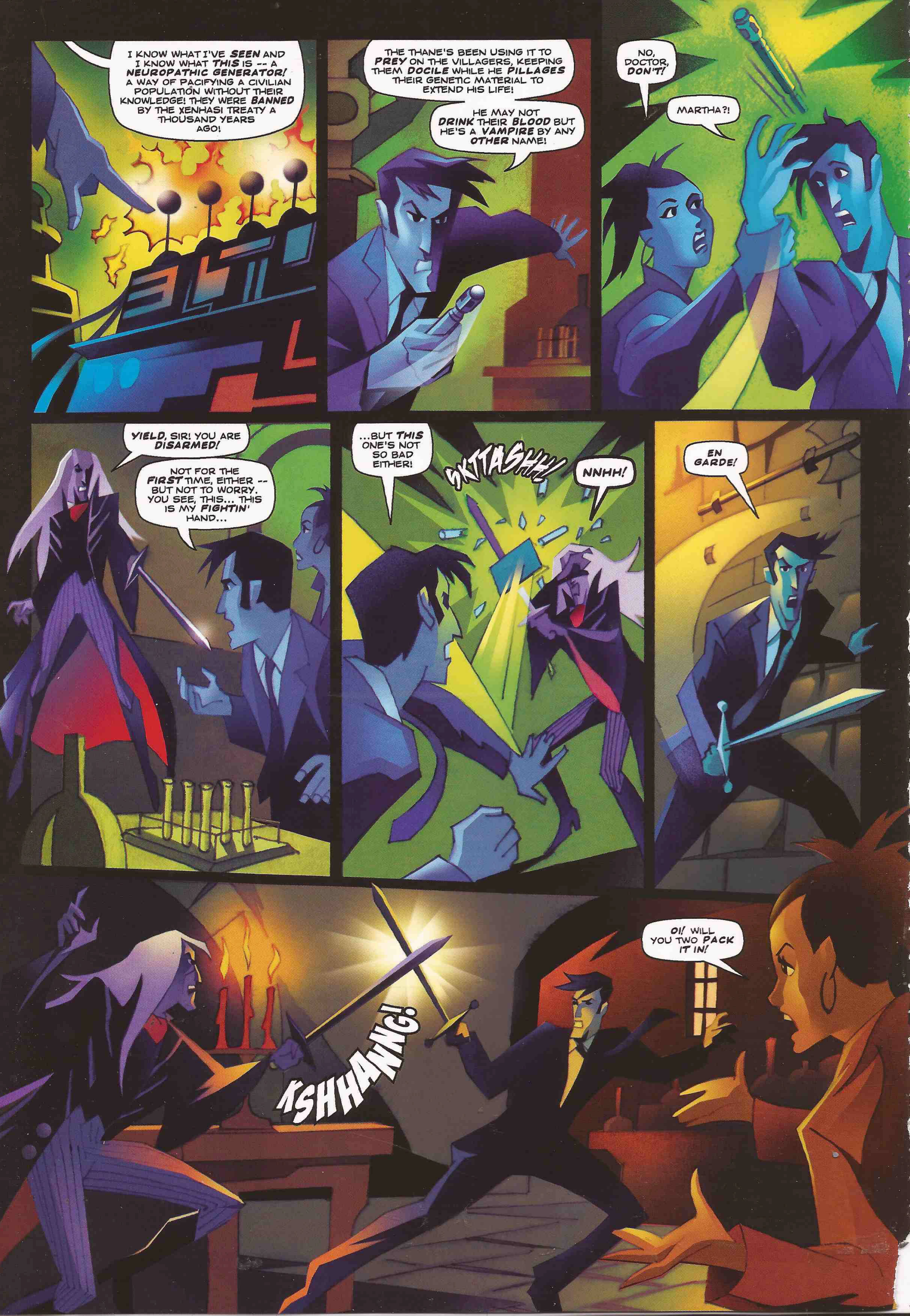

OI! I'VE TOLD YOU BEFORE, HANDS OFF!
YOU DON'T SCARE ME! I'VE BEEN INTIMIDATED BY PROFESSIONALS! DALEKS, JUDOON, PIG PEOPLE -- YOU'RE NOTHIN', MATE!
SHRAGGTUUPPH!
UHH... ALTHOUGH YOU DO GET AN 'A' FOR EFFORT...
...BUT A BIG FAT 'G' FOR GULLIBLE!
GHIIAA!!
SZZZZAKKK!
HNNZZZ... UHNZZZ...
I'M SORRY, BUT I WARNED YOU!
I'VE WORKED SATURDAY NIGHT CASUALTY AT THE ROYAL HOPE. I CAN HANDLE MYSELF!
GHNNZZ...
DON'T GET UP, I'LL SEE MYSELF OUT...

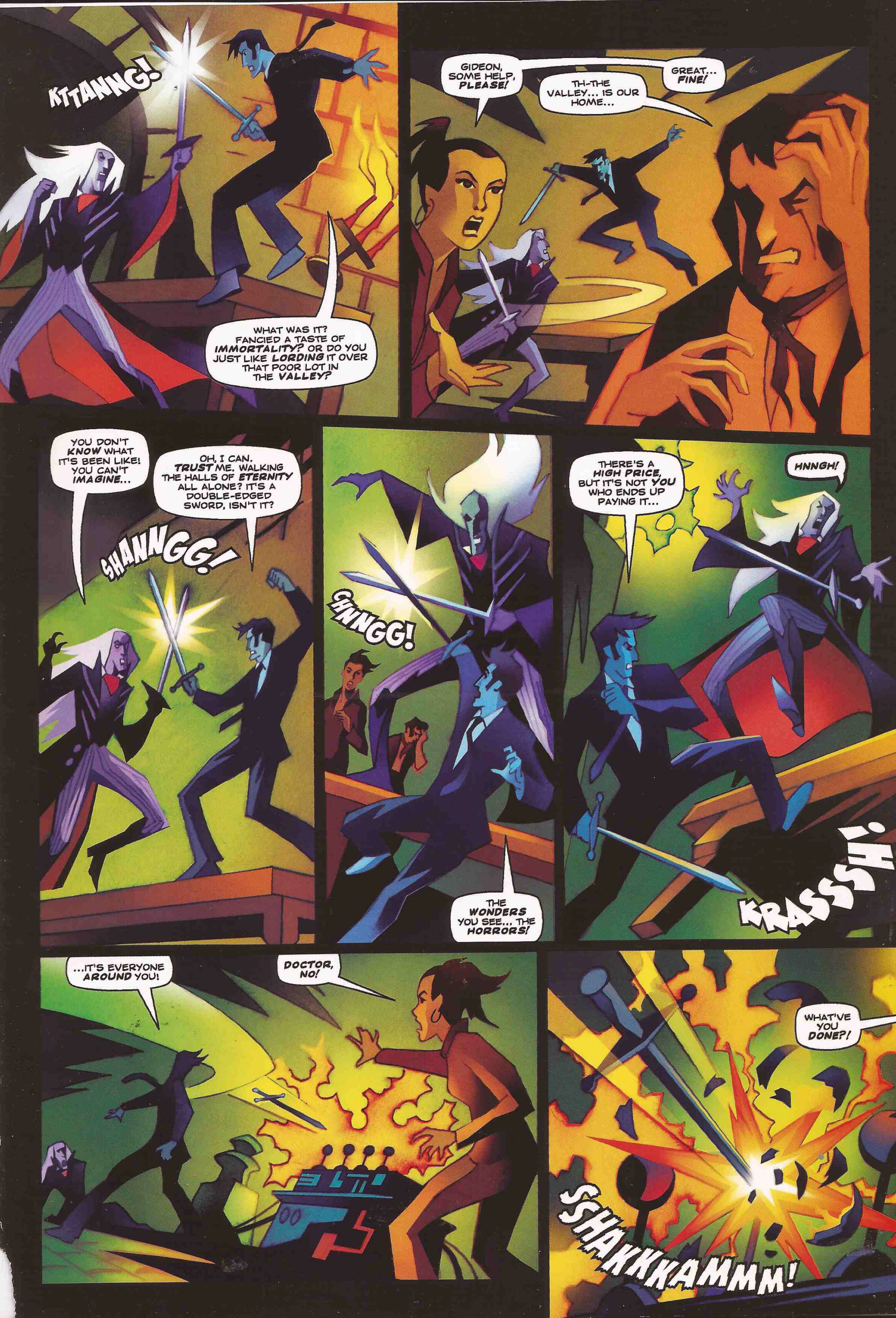

OH... BLIMEY!
TALK ABOUT BEING LIT UP LIKE A CHRISTMAS TREE! WHAT IS THIS THING? IT'S LIKE THE INSIDES OF AN OLD RADIO...
A RADIO! A QUAINT ANALOGY, YET ALSO QUITE APT --
YOU... YOU MUST BE THE THANE?
FOR MY PAINS. AND YOU ARE...?
MARTHA... MARTHA JONES... DOCTOR MARTHA JONES, ACTUALLY!
A DOCTOR... A SCIENTIST! FROM OUTSIDE! THEN YOU RECEIVED IT? MY SIGNAL, MY BEACON?
IT FOUND US, MORE LIKE! THERE WERE FIRES AND FUSES BLOWING EVERYWHERE!
I HAD TO CHANGE FIVE HUNDRED AND SEVENTY-TWO LIGHT BULBS! "A MENACE TO LIFE AND LIMB", HE CALLED IT...
REALLY... AND WHO MIGHT "HE" BE?
THE... UH, DOCTOR.
ANOTHER ONE?
IT'S HIS SHIP WE CAME IN. HE'S PROBABLY ON HIS WAY UP HERE RIGHT NOW TO GIVE YOU A PIECE OF HIS MIND!

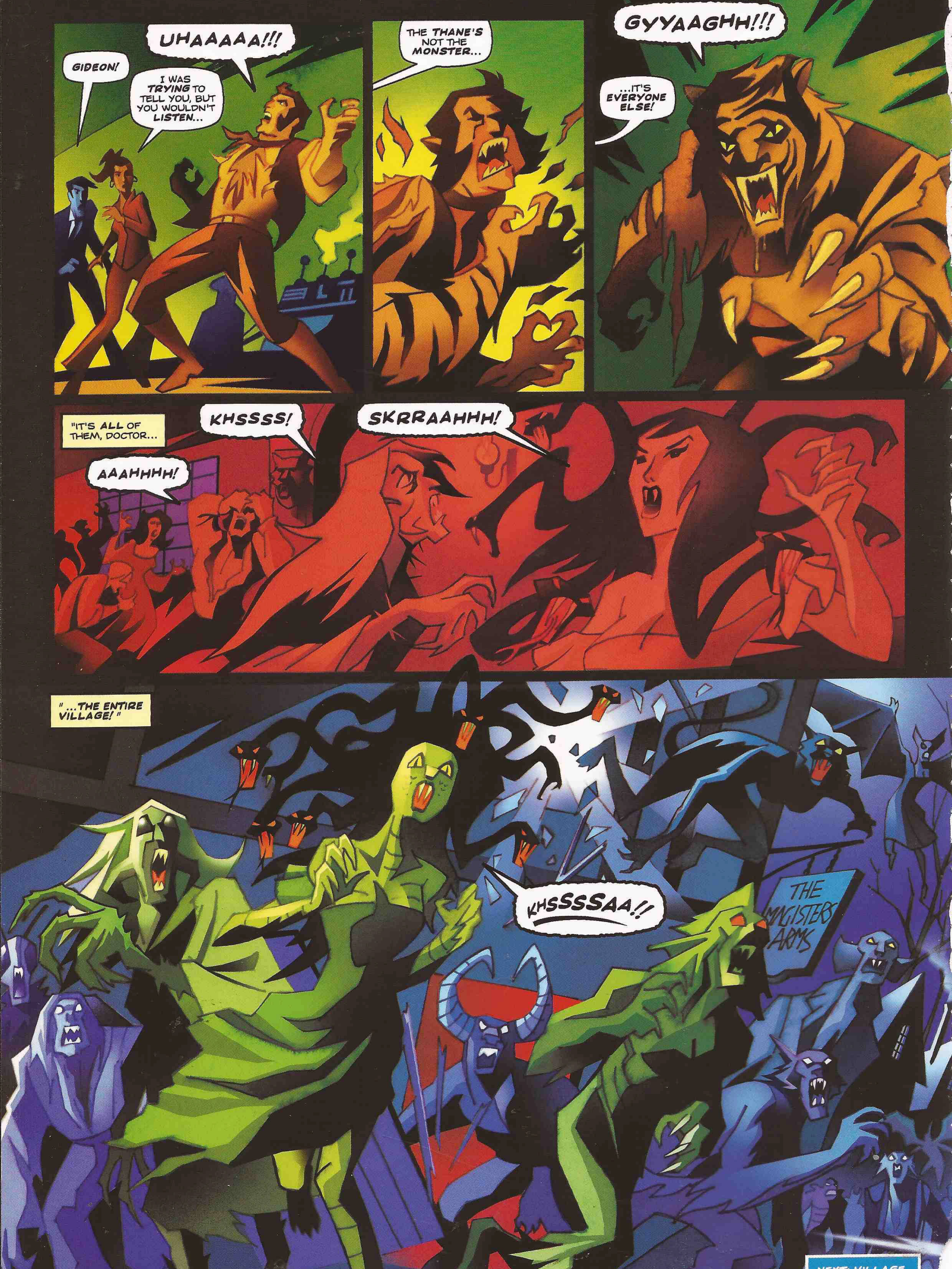

OH, I DO HOPE SO!
GTCHHA!!
AHH! HEY! HOLD ON!
NOW, REMAIN STILL. THIS MAY STING A TAD.
WAIT! THAT THING, IT'S GOT THE SAME PATTERN AS THE BITE MARKS ON THE VILLAGERS!
IT'S SOME SORT OF BIOPSY DEVICE, ISN'T IT?
VERY ASTUTE. DON'T WORRY, I'M ONLY TAKING A NIP!
YOU'RE TAKING THE MICKEY! THAT THING'S FILTHY, IT'S...
OF COURSE! IT'S THE REASON THE VILLAGERS ARE GETTING ILL! THEY'VE ALL GOT SEPTICEMIA -- BLOOD POISONING FROM YOUR DIRTY INSTRUMENTS!
NONSENSE! I AM THEIR THANE, THEIR STEWARD... THEIR PROTECTOR!
AND I'M A MEDICAL DOCTOR... WELL, ALMOST. I KNOW IF YOU GO STICKING GRUBBY BITS OF METAL IN PEOPLE, THEY'LL GET SICK AND DIE...
JUST LIKE THEY'RE DOING IN THE VILLAGE!
NO, THAT CAN'T BE RIGHT... CAN IT? AM I RESPONSIBLE? I... I'VE ONLY EVER TRIED TO DO THE RIGHT THING... MY DUTY...
THEY'RE TERRIFIED OF YOU! HAVEN'T YOU NOTICED?
BUT... I AM... THEIR THANE?
LOOK, I DON'T KNOW WHAT'S GOING ON HERE, BUT I THINK YOU NEED HELP AS MUCH AS THEY DO...


BEST FOOT FORWARD, GIDEON, WE'RE ALMOST THERE!
NNH! NO... I CAN'T! I AIN'T GOIN' NO FURTHER!
COME ON, OLD FELLA, DON'T LET THE SIDE DOWN! WE'RE A PITIFUL MOB AS IT IS! ONLY ONE FLAMING TORCH BETWEEN US AND NOT A PITCHFORK IN SIGHT!
YOU LEAVE ME NOW, I'LL JUST BE BILLY-NO-MATES ON A NATURE RAMBLE!
NHH... I... DON'T... DOCTOR, I CAN'T... THE KEEP... IT'S...
JUST A BUILDING! AN INANIMATE OBJECT YOU'RE PROJECTING YOUR FEARS ONTO!
IT'S A BIT LIKE IMAGINING SOMETHING NASTY HIDING UNDER THE BED, OR LURKING IN THE WARDROBE, AND THIS ISN'T REALLY HELPING, IS IT...?
GIDEON, I'M GOING TO RESCUE MARTHA BUT I'LL NEED YOUR HELP. SO FOR YOUR DAUGHTER CORA... FOR ALL YOUR FRIENDS... WHAT DO YOU SAY?
THE KEEP IS... F-FORBIDDEN...
MUST BE A TELEPATHIC DAMPENING FIELD, KEEPING YOU ON A TIGHT LEASH. PROBABLY WHAT'S STOPPED YOU ALL STORMING THIS PLACE YEARS AGO...
GIDEON, LISTEN TO ME. YOU'RE A MAN. A STRONG MAN. THE FEAR CAN'T BIND YOU. BREAK IT NOW. YOU CAN DO IT...
THE KEEP IS... FOR –
CONCENTRATE, GIDEON! YOU CAN DO IT!
I'VE... LIVED IN THE SHADOW OF THIS PLACE MY WHOLE LIFE... COWERIN'...
NO MORE HIDIN'! NO MORE RUNNIN'! I'M A MAN!
A MAN!!!
WHAT'RE YOU WAITIN' FOR, DOCTOR? C'MON...


...THIS IS AN ABOMINATION!
DOCTOR! IN HERE!
MARTHA! HOLD ON, I'M COMING!
OI, BELA! GET AWAY FROM THE LADY, NOW!
DOCTOR, WAIT...
VIKTOR! STOP HIM!
HRRAGHH!
HERE, BOY! CATCH!
OBLIGING SORT, AREN'T YOU? GOOD OL' CESTUS OAK!
KHAUGH! KHUGH!
DOCTOR JONES, I PRESUME? LET'S GO!
WAIT! THERE'S SOMETHING YOU SHOULD KNOW --


I KNOW WHAT I'VE SEEN AND I KNOW WHAT THIS IS -- A NEUROPATHIC GENERATOR! A WAY OF PACIFYING A CIVILIAN POPULATION WITHOUT THEIR KNOWLEDGE! THEY WERE BANNED BY THE XENHASI TREATY A THOUSAND YEARS AGO!
THE THANE'S BEEN USING IT TO PREY ON THE VILLAGERS, KEEPING THEM DOCILE WHILE HE PILLAGES THEIR GENETIC MATERIAL TO EXTEND HIS LIFE!
HE MAY NOT DRINK THEIR BLOOD BUT HE'S A VAMPIRE BY ANY OTHER NAME!
NO, DOCTOR, DON'T!
MARTHA?!
YIELD, SIR! YOU ARE DISARMED!
NOT FOR THE FIRST TIME, EITHER -- BUT NOT TO WORRY. YOU SEE, THIS... THIS IS MY FIGHTIN' HAND...
...BUT THIS ONE'S NOT SO BAD EITHER!
SKTTASHH!
NNHH!
EN GARDE!
KSHHANNG!
OI! WILL YOU TWO PACK IT IN!


KTTANNG!
WHAT WAS IT? FANCIED A TASTE OF IMMORTALITY? OR DO YOU JUST LIKE LORDING IT OVER THAT POOR LOT IN THE VALLEY?
GIDEON, SOME HELP, PLEASE!
TH-THE VALLEY... IS OUR HOME...
GREAT... FINE!
YOU DON'T KNOW WHAT IT'S BEEN LIKE! YOU CAN'T IMAGINE...
OH, I CAN. TRUST ME. WALKING THE HALLS OF ETERNITY ALL ALONE? IT'S A DOUBLE-EDGED SWORD, ISN'T IT?
SHANNGG!
CHNNGG!
THE WONDERS YOU SEE... THE HORRORS!
THERE'S A HIGH PRICE, BUT IT'S NOT YOU WHO ENDS UP PAYING IT...
HNNGH!
KRASSSH!
...IT'S EVERYONE AROUND YOU!
DOCTOR, NO!
WHAT'VE YOU DONE?!
SHAKKKAMMM!


GIDEON!
I WAS TRYING TO TELL YOU, BUT YOU WOULDN'T LISTEN...
UHAAAAA!!!
THE THANE'S NOT THE MONSTER...
GYYAAGHH!!!
...IT'S EVERYONE ELSE!
"IT'S ALL OF THEM, DOCTOR...
KHSSSS!
SKRRAAHHH!
AAAHHHH!
" ...THE ENTIRE VILLAGE! "
KHSSSSAA!!
THE MAGISTERS ARMS

NEXT: VILLAGE OF THE DAMNED!

YOU ARE NOT ALONE

Neil Harris takes us on a tour of Zone One...

WHO GOES THERE?

Think of the greatest visual moment of *Doctor Who*. A single image that defines the show, that sums up what it is all about.

If you're anything like me, after you've discounted that photo of Louise Jameson leaning forward provocatively in her chamois leather battle-basque, the answer has to be the Cybermen on the steps outside St Paul's Cathedral.

I first saw the photo in *The Doctor Who Monster Book*, without doubt the greatest work of literature ever published. In case you haven't got a copy, it consisted of a series of murky stills from the adventures of the first four Doctors, accompanied by brief but fact-packed write-ups by Terrance Dicks, telling you everything you could ever need to know about the Sontarans, the Ice Warriors plus a whole 'Mixed Bag' of other monstrosities.

It was a spellbinding, magical work, a subject of endless childhood fascination, a springboard for a thousand imaginative journeys. And, in particular, there was that photo of the Cybermen, marching down the steps outside St Paul's. Not that I knew it was St Paul's at the time. It could have been anywhere – the important thing was, there were Cybermen outside it.

(The second-best photo from *The Doctor Who Monster Book* is the one of the Daleks on Westminster Bridge. But the problem is, gorgeous as that image is, it isn't from the actual episode. Not quite. It's one of the great disappointments of watching *The Dalek Invasion of Earth* for the first time, when the Daleks cross the bridge – shot from entirely the wrong angle.)

The reason why these images are so captivating is that they illustrate one of the series' fundamentals – the juxtaposition of the alien against the familiar. It's what Jon Pertwee described as the 'Yeti on the loo in Tooting Bec' approach; that monsters are scarier when placed in a real setting, though his example doesn't bear close logical scrutiny. After all, can you really believe that a Yeti, having been caught short whilst commuting on the Northern Line, would then dash into the nearest public convenience to relieve itself? And imagine some poor chap, waiting patiently outside the lavatory cubicle, wondering at the significance of the high-pitched bleeps, grunts and repeated flushing noises emanating from within, until eventually the door swings open to reveal an embarrassed abominable snowman clutching a copy of *The Daily Mirror* who shuffles out, saying "I'd give it a few more minutes if I were you."

Ever since I saw that Cybermen photo, I have also associated that location with the Cybermen. They may actually be called St Peter's Hill steps, but to me they will always be Cybermen Steps. Even though they're not there any more, as the much-discussed problem of 'Why are the Cybermen marching down some steps that lead nowhere?' has now been resolved by the construct of the Millennium Footbridge, so any Cybermen heading down those steps now are presumably intent on checking out the latest exhibition at the Tate Modern.

The desecration! Part of our heritage, Cybermen Steps, destroyed to make way for a Millennium monument. And it's not the only place it happened. The warehouse from *Silver Nemesis* was knocked down to make room for the Millennium Dome. The Millennium Commission must have had a thing about locations for Cybermen stories – we should count ourselves lucky they didn't decide to demolish Wookey Hole as well.

Speaking of coincidences, I spent the Millennium itself standing on Dalek Bridge (sorry, Westminster Bridge). And the odd thing about visiting *Doctor Who* locations is that it's rather like meeting actors you've seen on television in real life; they're not quite the size you expect them to be, they're not quite as well-lit, and they seem peculiarly three-dimensional... but nevertheless there is still that frisson of encountering a little piece of fiction in real life. Of feeling this is where it happened, this is the exact spot where they didn't quite shoot the Daleks properly.

And it's that little thrill of delight that had me searching out all the *Doctor Who* locations as an adolescent anorak, to the exasperation of my ever-indulgent parents. I did them all – Devil's End, Little Hodcombe, the Nine Travellers, Harrison Chase's manor house and even UNIT HQ. On a school trip to Voga the cave guide said, "This is where they filmed *Doctor Who and the Cybermen*," only for my eight-year-old self to pipe up, "No... it's *Revenge of the Cybermen. Doctor Who and the Cybermen* is on the moon."

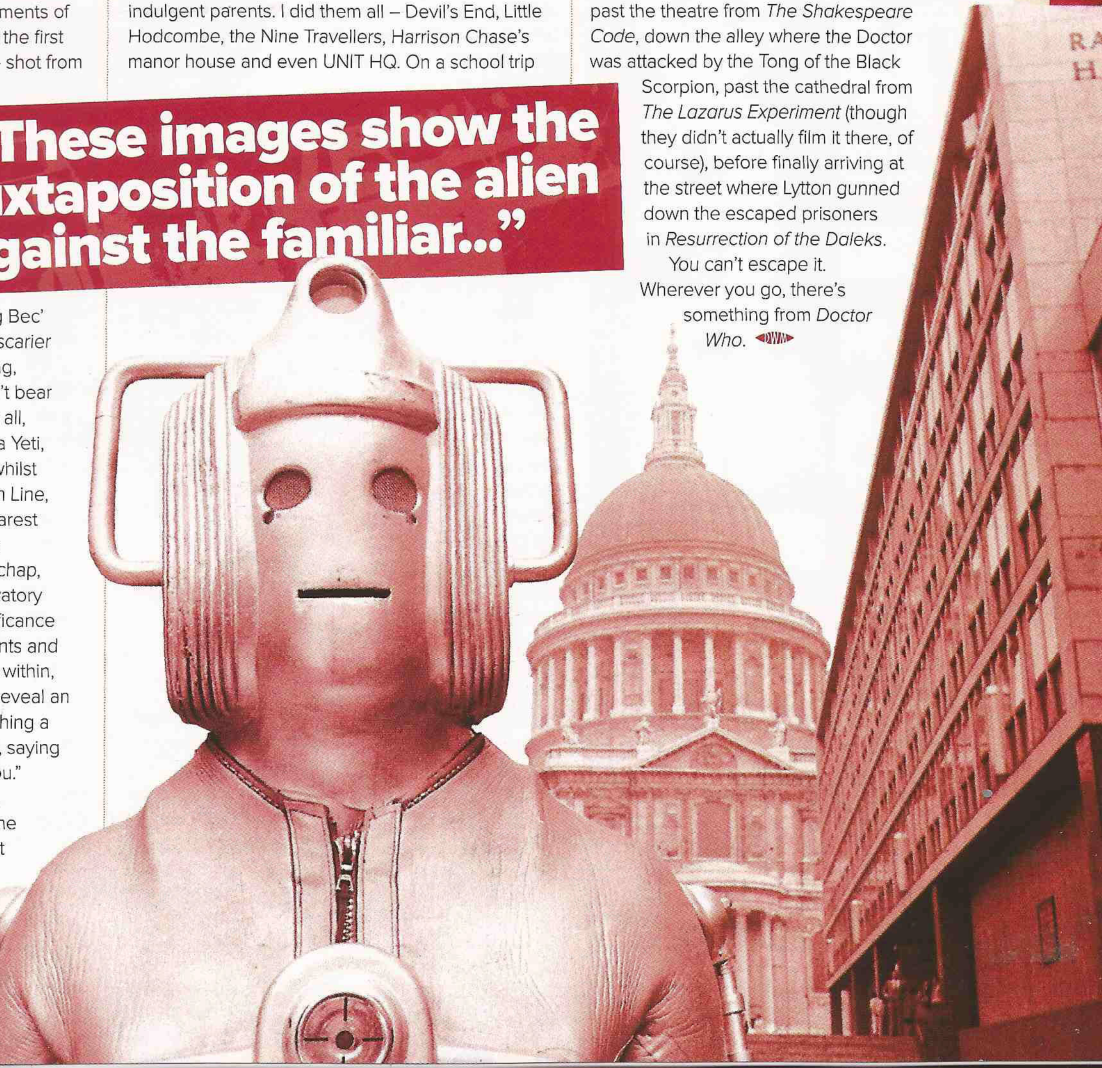
An exciting scene from *Car Park of the Daleks.*

Occasionally I get to visit the Mecca of *Doctor Who*, BBC TV Centre, and when I do, it is all can do to restrain myself from re-enacting the Doctor's dash into the 'World Ecology Bureau' or, even more strangely, the photo of Tom Baker surrounded by Daleks used to illustrate *Genesis of the Daleks* in **Doctor Who Monthly** issue 69. For years afterwards I thought that story featured a scene where the Daleks captured the Doctor at the entrance of TV Centre.

One of the great things about living in London, though, is that *Doctor Who* locations are everywhere – particularly now, thanks to the series' modern incarnation, and its 'iconic' adoption of every landmark in Zone One. Now every walk is enlivened by the process of spotting sites of *Doctor Who* significance... starting at Dalek bridge (also known as the 'Rose and the Doctor having a bit of a run bridge'), you can walk east past the Nestene transmitter, past where the Slitheen ship crashed, past the prison from *Frontier In Space*, past the bridge leading to Cybermen steps, past the theatre from *The Shakespeare Code*, down the alley where the Doctor was attacked by the Tong of the Black Scorpion, past the cathedral from *The Lazarus Experiment* (though they didn't actually film it there, of course), before finally arriving at the street where Lytton gunned down the escaped prisoners in *Resurrection of the Daleks*.

You can't escape it. Wherever you go, there's something from *Doctor Who*.

> **"These images show the juxtaposition of the alien against the familiar..."**



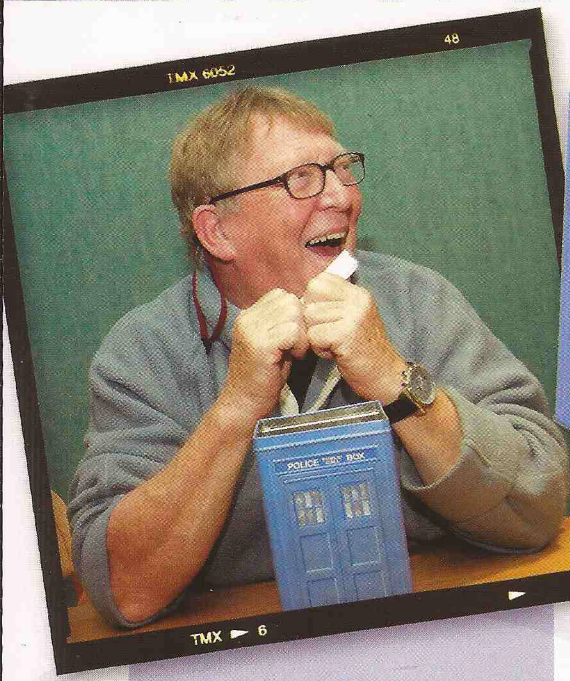
OUT OF THE TARDIS

DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

This issue, long-serving *Doctor Who* director **Graeme Harper** talks crop circles, ghosts and Mars bars...

Words **Tom Spilsbury** Pictures **Emilie Harper**

Graeme Harper



What's the worst play, film or TV show you've been involved with?

"Right. [Laughs] It's a show that I actually have wonderful memories of, but looking back on it, it probably was pretty ropey! But the idea was good. It was a comedy series called *The House of Windsor* [made in 1994] and it was 'below stairs at Buckingham Palace'. It was done in a period when Charles and Di were going through all sorts of ups and downs in their lives, so every week there was something outrageous going on about them.

"I was asked to come because I'd worked on *The New Statesman* – and they wanted something as arch, and as evil and as dark as that. Well they'd written a very dark, evil comedy about what was going-on in Buckingham Palace, as seen by all the maids and butlers. We'd shoot the episodes on a Saturday in front of an audience, and then on the Sunday I'd edit all day. By six o'clock you had to be finished – that was then motorbiked to some head at Granada, who then rang me and asked for all the changes they wanted. Well, we ended up with *Carry On Buckingham Palace*, as opposed to this really evil, dark political satire. Anything we actually did that was satirical, or that could cause us to be sued... well, it wasn't going to happen, because by the Monday morning something even *more* outrageous had happened! The Royal Family out-did us every week!

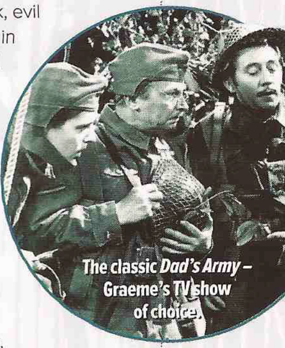
"It upset me because all the great comedy was wiped out, it died a death, and it got slated by the critics and it didn't get an audience. Had they been brave and stuck with it, they wouldn't have been sued, and they'd have had a fantastic black comedy. It could have been like a live action *Spitting Image*. Strangely enough, guess what? Russell [T Davies] was involved with it. He became a script doctor – he was working for Granada on something else at the time – and he tried to beef it up and make it evil and fun. But most of that got cut!"

Have you ever seen a ghost?

"Ah-ha! Yes! Many years ago when I was an assistant floor manager, I worked on a series called *The Elusive Pimpernel* [1969]. We were shooting sequences set in the seventeenth-century in a place called Holt, in Norfolk. We were filming on top of a hill near an old Tudor barn, and it was about two o'clock in the morning, and we were filming til five. I was desperate to go to the loo, and this was November or December. Mid-winter!

"So I went into the woods on the middle of this hill, and while I'm squatting there, I happened to look down the valley and I could just make out in the moonlight this little hut. A light came on in the hut, which looked like a candle or an oil lamp, and I could see a figure inside the window, and they walked through the door, though the field and off. I was about two or three-hundred yards away. It looked like a woman, but I wasn't sure. I didn't pay it much attention – after all, farmers have to do all sorts of things, maybe she was just getting up early!

"Anyway, we finished filming at five, and we got back to the hotel. I'd got to know the night porter, and when we got in we got chatting and he asked me where we'd been filming. So I described the hill, and he knew it very well. 'You know that's a very haunted area?' he told me. 'Just below the hill there's a field with an old shack in it. Something very awful happened there!' 'Oh, really?' I replied. 'What?' He went on: 'An old lady farmer decided she'd had enough of her husband and bumped him off. She killed him in the hut, buried him under the floorboards, and he was never found for many years. But she used to go every night, with a little oil lamp, to make sure that no one had found the body!' So I said, '*What?!* What time of day would this usually happen?!' And of course he replied, 'About two or three o'clock in the morning!' [Laughs] So I'm not sure what I saw, but there you are!"



The classic *Dad's Army* – Graeme's TV show of choice.

When are you happiest?

"Ah... There are two things that make me really happy. One is when I've completed making something, particularly *Doctor Who*. When you've finished the whole thing, the final dub. When Russell, Julie Gardner, Phil Collinson... and Susie Liggat, who I'm currently working with, come to watch the final mix, and they give their notes, and then we have a final viewing. So I'm happiest when Russell and Julie and Phil and Susie say 'Hooray! Absolutely brilliant! What a fantastic wonderful show!' Cos they have to live up to such a high standard with all the *Doctor Whos*. Of course, when they say they don't like it, that's not so pleasant! [Laughs] The other thing that makes me happy is going home with my family and doing normal, ordinary things. Being with my wife and kids!"

What's the most embarrassing item in your wardrobe?

"[Laughs] I'm not telling you that! I think that's where we leave that! [*Oh, come on!*] I tell you what, I think it's the fact I've got so many clothes I never wear and haven't for 20 years! [*"Your shoes!" suggests Emilie, Graeme's daughter, who is taking photos today for* **DWM**.] Well, they're not in the wardrobe!"

Who's the nicest person you've ever worked with?

"[Long pause] Everybody who works on *Doctor Who*. [*Is that the happiest show you've ever worked on?*] I've enjoyed most of the shows I've worked on... but it's such a joy what we do on *Doctor Who*, it would be criminal not to have fun and be giggling. Yes, there are times when it goes wrong, but most

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Graeme on the *Doctor Who* set for last year's *42*...

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... and for the Children in Need Special, *Time Crash*.

POLICE PUBLIC CALL BOX

of the time it's fun. [*You won't be drawn on one particular person?*] I don't want to offend anyone! I could say Russell T Davies. I guess he's one of my favourite people. But there are many, many people. So I'm being diplomatic! [Laughs] This is fun, isn't it?"

What's the best present you've ever received?

"Gosh, these questions are difficult! [Thinks hard] Well, there are two. My children... they were a great couple of presents! [To Emilie] You shouldn't hear this! But also, meeting my wife, Bernadette, because I'd been married once before, and I never thought I'd ever get married again. Part of me said 'Don't do it, cos you'll end up unhappy.' But I met somebody who shook all that away, and that was a fantastic present.

"Oh, and there's a third! When I became a director! If I can become a director, that means *anybody* can, because I did it with very little education and qualifications. My whole life was geared to becoming a director, but after 40 years I began to realise it wasn't going to happen. So when I became a First, I suddenly realised it was still possible! And the opportunity was given to me by Graeme McDonald, who was the Head of Drama Serials. What he saw in me, and why, or whether it was just because I badgered him so much, I don't know. But that was one of the greatest gifts."

What are you most ashamed of having done?

"[Laughs raucously] When I was seven, and I stole a Mars bar from Woolworths. I got caught, but only with the wrapper, cos I'd eaten it while going round the shop! The store detective saw me nick it, but he didn't see me eat it. When I went outside the shop he nabbed me, and he made me pull all the things out of my pocket. Well, out came an empty wrapper! So he couldn't prove anything, and he had to let me go. That was in 1952!"

When was the last time you went too far?

"I was doing *The House of Elliot*, and I was filming in Paris. It was the last day of the shoot and we had a big party in this Irish bar. At about 12 o'clock, I remember coming out, feeling really nice and rosy, giggling my heart out, and leaning against this wall. Drunk. And I watched the whole crew, 90 people, coming out of the bar. 'Hi Graeme! Night Graeme!' They were all thinking I was very happy to be left where I was. The truth was, I couldn't *move*! I couldn't even *speak*! I tried leaning against this wall, but everybody had gone. I thought, 'Oh well, I'll just have to stay here!' So I leant against this wall for about an hour, and eventually one of the sound guys walked over to me, and said, 'Graeme?' 'Hello!' I replied. 'Are you okay?' he asked. 'I can't move!' And he told me that everyone had gone to Locomotion, which was a big nightclub in Paris. I said, 'Oh, I'd like to go there...' 'Well, so you shall!' he replied. 'But I can't move!' 'Why?' he asked me. 'Because I'm too pissed!' So he offered to take me there, or to take me back to the hotel. Which would I prefer? 'I want to go to the nightclub!'

"Well, we got to the club, and everybody was cheering, 'Hello Graeme! You made it!' I had this harmonica in my pocket, and I remember playing along to all the records, and that pissed everybody off... but then a huge dark cloud came across my eyes, and the next thing I knew it was 1 o'clock in the afternoon, and I was naked in my bed!"

Other than *Doctor Who*, what's your favourite TV show?

"Two favourites – one was *Dad's Army*. It makes me laugh every episode I see. The other is *The X Files*. I thought that was *brilliant*. Innovative, exciting, mysterious, brilliant performances... It's an area I'm interested in, UFOs. Extraordinary series."

Were you ever bullied at school?

"No, cos I could run bloody fast! I was bullied once, by a kid I went to school with, but he gave me problems *outside* school. I'd be walking across a field, and I'd suddenly feel a pain where I'd been hit by a stone fired from a catapult by this kid two or three hundred yards away! I know his name too – John Fasnidge. Wherever you are, John, you're a b******!"

> **"When I was 7, I stole a Mars bar from a shop. I got caught with the empty wrapper, cos I'd eaten it!"**

What's your idea of a perfect Christmas?

"To *not* get up from the sofa after you've eaten dinner, to go for a walk. That's my perfect Christmas. To stay put! [*And watch the* Doctor Who *Christmas Special?*] Oh, yes, to watch the *Doctor Who* Christmas Special – and get more merry and eat more food!"

What mementoes do you have from *Doctor Who*?

"I have a fairly battered prototype of a Dalek. When I did *Revelation of the Daleks* [1985], we were trying to ▶

create this new breed of Dalek, so a model was made of this Dalek, and that was given to me as a present by one of the special effects guys. It's a bit beaten-up and broken now, though!"

What's the best joke you know?
"Oh, you don't have time for this. The best joke I know is very crude, I can't tell you that! [*"What about that one about the one-legged chicken?" suggests Emilie*] What? I don't remember that! [*"It's actually a one-armed chicken. Why did the one-armed chicken cross the road?"*] Oh! To get to the second hand shop! Thanks for that, Emilie!"

Have we been visited by aliens yet?
"Yes, I think we have. I think *we* are. [*What? We're aliens?*] Yes. I think we're aliens. I think men are from Mars and women are from Venus. We've come from another planet. [Chuckles] And I think there are aliens living on the dark side of the Moon! [*Um, any particular person who you think is an alien then?*] Well, look at Arnie Schwarzenegger, you've got to know he's an alien! [Laughs] Well, I don't know that I've actually met an alien, I just think we've been visited. [*Who built the pyramids?*] Well, yes! And the crop circles. About 10 years ago I did a series called *The Last Salute*, which was about the AA and the RAC at war with each other, set in the 1960s... [pause] er, why am I telling you this story? [*Um, something to do with aliens?*] Aliens? Oh yes! Wiltshire! We were filming in Wiltshire – which is where most of the crop circles are found. And I stayed in a cottage owned by a woman who, along with her husband, was the chairman of the local crop circles society. They asked me one night to have supper with them, because I'd shown an interest in crop circles, and they wanted to get me involved. I was quite sceptical, but they showed me two films. Because I worked in television, I could see where there could be trickery – the Mill could make that. But the one I couldn't get was where there was this helicopter flying over the Amazon, and there was a crop circle cut into the tops of the trees. I've no idea how you'd do that! I can imagine how someone could go into a field in the middle of the night and make a crop circle, but I can't understand how you'd do that in the tops of trees in the Amazon forest. So unless it was a very clever effect... well, it convinced me!"

What would you like written on your gravestone?
"I like what Spike Milligan had written on his: 'I told you I was ill!' Um, I'd love someone to say that the world was a better place for me being there. But I kind of think it wasn't. I kind of think I'm such a nobody. I've got my feet on the ground. I like the idea that I did something good for the world, but that's pretty pompous really!"

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Which established TV show would you most like to be a part of?
"There's two. One is *Spooks*. I think *Spooks* is brilliant. I don't understand why they don't give credit to the director, cos they're so brilliantly made. The other is *Waterloo Road*. I find it very honest and very truthful. I think it's brilliant, my kind of drama. And of course, I'm very happy to be a part of *Doctor Who*! It's odd. I thought *Doctor Who* was 'a job' in the 1980s – a nice job, mind you. But I missed it. And when I got the chance to do it again, I realised it's a job you make time for. If I'm ever offered it again, it's something that would have to come first, before many other things."

What causes crop circles? The truth is out there... somewhere...
TMX 6052
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"Doctor Who is something you make time for. It's a job that comes first, before anything else!"

Did you have a teddy bear?
"No, but I had a monkey. [*What was he called?*] Um, I don't remember. Probably Monkey! [*Where's Monkey now?*] Oh, I don't think Monkey's around now. He probably went on a bonfire years ago!"

What hobbies did you have as a child?
"Well, as a child I loved westerns. My father gave me a fantastic education in that I went to the movies twice a week, between the age of six and 16. So work it out, I must have seen over 2000 movies as a kid! I saw four films a week, cos in those days you had a 'B' feature, as well as the main film. Some of the 'B' features were even better, though!"

What makes you cross?
"Injustice. I cannot bear injustice. You know, a big wide street with a single yellow line. You could get four cars up one side and four cars up the other, and you park and you get booked. When you're causing no problem whatsoever! There's an injustice in this world, in London especially. On the one hand I think Ken Livingstone [the Mayor of London] has helped London traffic-wise, by giving us the congestion charge. What *hasn't* worked is that he hasn't given us any real compensation. He hasn't given us really cheap travel by tube. It's still expensive. Having said that, I get a free bus pass – but he didn't create that. That was there before him. Maybe you shouldn't put that, cos he might stop it! [*Do you think Ken Livingstone reads **DWM**?*] Hmm, I don't know. But I do think the transport system in this country needs a kick up the backside. He's stopped cars coming in, but he hasn't made it possible for the public to travel economically. We don't get paid salaries high enough. You need another mortgage to travel on the tube!"

If you weren't doing your current job, what would you be?
"What a one to finish on! I suppose I'd still want to be in the business... but if it would something completely different... it would have to be something to do with boats. I'd have to learn to sail, and with Bernadette, we'd hire out boats. I'd love to sail a boat. [Thinks] I could probably have a crew! You could make a movie out of that! One of my plans is that when I do stop working, is to go and live in France, have a yacht, and sail it to an island called Porquerolles. It's an island where there are no cars, only bicycles. It's only about three miles wide, and it's the most idyllic place I've ever been to. The beaches are stunning!"

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MATRIX DATA BANK ON TOUR

All irregularities will be handled by the forces controlling each dimension. Sapphire and Steel have been assigned...

The Dotor discovers danger behind the smiling face of Max Capricorn.

– Sapphire.

– Yes Steel?

– Where is this place?

– Time: the present. February 2008, the town is called Tunbridge Wells. This is a place of business, an office. Dedicated to the television series *Doctor Who*, 1963-2015.

– This room is full of old paper, Sapphire. Potential triggers. I don't like it.

– Each of these pieces of paper is a letter, Steel. An urgent request. Yes... oh, Steel, I can sense it!

– What is it Sapphire?

– There's a force here... oh Steel, it's so powerful...

– Is it living?

– No... yes... it is neither alive nor dead...

– How long has it been here?

– 36.7 hours... No, wait... A million billion years!

– It's been here a million billion years?

– Yes... or since *Groove is in the Heart* was Number One, I can't be more specific.

– This force, this energy. What does it want Sapphire?

– It wants us to play the roles it has chosen for us, it wants us to answer these questions about *Doctor Who*!

– Then let's give it what it wants, shall we?

– Steel, no! It's too dangerous! We could become part of this place!

– Look, Sapphire. The questions all relate to the most recent *Doctor Who* Christmas Special, *Voyage of the Damned*. Here, take the first one. Now read it, out loud.

Bill defaulters Foon and Morvin Van Hoff. About to be cut off.

Who Wants to be a Millionaire?

– The first question comes from **DALE MOFFET** via the internet. Dale says, "I loved *Voyage of the Damned* on Christmas Day, but I have a question. When Foon tells Morvin that she spent 5000 credits on the competition phonelines, Morvin says it will take them 20 years to pay off that debt. But at the end of the story, Mr Copper seems to think that a million credits is only enough 'for trinkets'. The Doctor's conversion rate of £1 million being roughly equal to 50 million credits, puts the Van Hoffs' debt at a paltry £100. Can you explain?"

– Explain? How can we explain? Sapphire, *Doctor Who* is a work of fiction, it was an oversight by the writer presumably.

– No, Steel. To these people, the ones who write these questions, everything fictional must make sense – or be *made* to make sense. A parlour game, if you like.

– Then I'll answer the question. Bring this force into the open. Surely it's obvious, Dale. The term 'credit' as used in the *Voyage of the Damned* might mean a different currency to different people. Here on Earth for example, there are the American dollar and the Australian dollar. So the van Hoffs are counting in a different currency to Mr Copper, one with a very bad exchange rate.

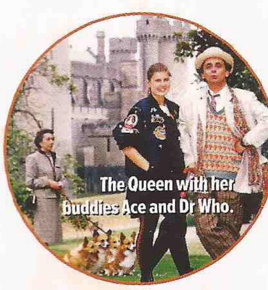
– Well done Steel. I can feel the force reacting...

– Where is it? Let's see it!

– It's getting nearer... it feels satisfaction, but it wants more answers.

– The next question, Sapphire.

By Royal Appointment?



The Queen with her buddies Ace and Dr Who.

– It's from **FRANK ROBERTS** of Carlisle, Steel. "At the end of *Voyage of the Damned*, the Queen thanks the Doctor for saving Buckingham Palace, and wishes him a Happy Christmas! However, in *Tooth and Claw*, Queen Victoria banishes the Doctor as enemy of the crown, and sets up the Torchwood Institute to

combat alien 'threats'. The Doctor still appears to be 'excommunicated' judging by his encounter with Torchwood in *Army of Ghosts*; so when did the Doctor patch things up with the monarchy?"

– I can't answer it Sapphire. It's too strong for me.

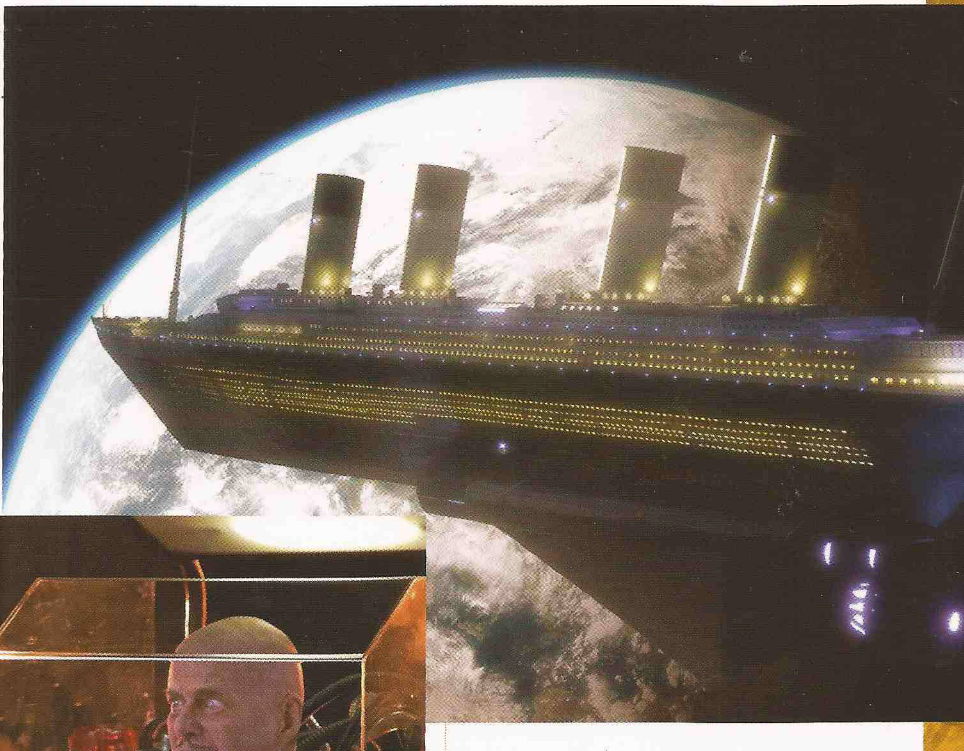
– Wait Steel… the answer's forming… it's here.

– Well Sapphire?

– I'm going to refer to two stories from the past of *Doctor Who*.

– Quickly, Sapphire.

– In *Inferno* (1970) the Third Doctor refers to the House of Windsor as a 'charming family' and claims he 'knew her (the Queen's) father' Edward VII. Similarly in *Silver Nemesis* (1988) he is seen chasing after the Queen, presumably to ask for her help.



– Where does that get us, Sapphire?

– The implication is that the Doctor has a good relationship with the Queen, possibly having known her since childhood. The further implication is that Torchwood, although founded by Queen Victoria, was kept secret from her successors, splitting off to follow its own imperial dream.

– A good answer, Sapphire. The force – it's coming closer?

– Very close now Steel.

– Time for the third question.

The Doctor confronts Max Capricorn. But why was he on board at all?

» Throne Out?

– It's another one from Frank Roberts, Steel. "Following up on the last point," he says, "in the 1989 story *Battlefield* – set in the late twentieth century – the Brigadier makes mention of 'the King'! How is this possible if the Queen is still on the throne in *Voyage of the Damned*, set several years later?"

– Must have they every trifling detail reconciled, Sapphire?

– It's a diversion, Steel, an amusement.

– An amusement that's being used by this force, this creature… And answering the question is the only way to bring it out?

– Correct. But you must try to make a compelling case for your answer, Steel.

– Very well. My answer is… perhaps – in the *Doctor Who* universe – at the time of *Battlefield*, the Queen had abdicated but was forced to return to the throne by public demand?

– Oh! It doesn't like that, Steel, you aren't certain enough –

– Take time back, Sapphire!

THROB THROB!

– You must try to make a compelling case for your answer, Steel.

– Very well. My answer is… that when the Brigadier refers to 'the King' in *Battlefield*, he is not talking about the British head of state or a member of the monarchy at all. In context, his remark 'I don't care if it's the King himself' calling him out of retirement follows his wife Doris' news that the UN Secretary-General has requested his presence at the site of the stranded missile convoy. Perhaps 'the King' is a nickname for another political or military figure of power, maybe the US President? Or possibly it means that Elvis lived on in this fictional universe?

– Good, Steel – the force still isn't certain – but it's somewhat satisfied with that…

» Mad Max?

– Next, **KHARAN SMITH** of Manchester writes, "Why is it important for Max Capricorn's plan for him to actually be present on the *Titanic* during its crash? Wouldn't it be easier to observe the disaster from a safe distance, and just make people *believe* that he was on board?" Well, Steel?

– You take this one Sapphire.

– It's simple, I think. Max's plan is to wreck the *Titanic* above Earth, knowing this will lead to the indictment for genocide of the execs who have recently ousted him from his position as Chief of the Company. After the wreck, and his supposed death, he'll be rescued by well-paid conspirators.

– But why does he need to be there, Sapphire?

– Take a look at his character, Steel. He is ruthless, driven by revenge – and, most importantly, mistrustful. He needs to be there to make certain that every part of his plan goes right – the treachery of Captain Hardaker, the reprogramming of the Host, etc. The risk is greater if he stays away, something goes wrong, and he is found out.

– Another good answer, Sapphire.

– There's just one more question, Steel – the force is so close now…

» Better the Devil You Know?

– The final question comes from **ASHLEY STANTON** of Staffs, who asks "In *The Idiot's Lantern*, the Doctor refers to Kylie and her 1989 hit *Never Too Late* hit. So why doesn't he remark on Astrid's astonishing resemblance to Kylie when he meets her in *Voyage of the Damned*?" Steel?

– Well… maybe he does notice it – and he just doesn't comment on it. After all he's met a good half-dozen people that look like the actor Michael Sheard over the centuries. Alternatively, in the *Doctor Who* universe perhaps Kylie looks a bit different.

Doomed space waitress.

International pop star.

– That's it, Steel. The final answer.

– Then where's the force, the reason we're here? You said it was getting nearer. There's nothing!

– Gasp! The force – it wants us here, Steel! It calls itself Sorvad – and it's tricked us into taking its place…

– By answering the questions, we fell into its trap?

– We're stranded inside the Matrix Data Bank… forever. Or something.

– But what does that *mean* Sapphire?

– No idea, Steel.

Sorvad is moving backwards through a point of time but cannot be seen in that point in time.

"Why doesn't the Doctor remark on Astrid's astonishing similarity to Kylie Minogue?"

"It's a story that has a real impact on the Doctor..."

Stephen Greenhorn

The Lazarus Experiment's script writer Stephen Greenhorn tells David Bailey how his new Doctor Who episode will put the Doctor through an experience he'll never forget...

If there's one lesson Stephen Greenhorn would want you to learn, it's this: be careful what you wish for. Or, more precisely, be careful what you say you'd wish for if you're being interviewed by **DWM**.

There comes a point during our chat when we ask Stephen, one of the writers of the next series of *Doctor Who*, "If you were given a free rein to write whatever you wanted for the series, what would you do?"

"I'm not going to answer that," he laughs. "The last time I answered that, six months later, I got a phone call from Russell T Davies going, 'Right. This is what we're going to give you, then...'"

Last year, we interviewed Stephen about his Series Three episode *The Lazarus Experiment*, and it was during this that he made a fateful comment.

"Russell quoted an interview I gave to **DWM**, where I was asked about the *Doctor Who* writing process and how I'd felt coming to it – and I made a foolish remark," he explains. "When you're writing single dramas or plays, you take your central character and put them through all these experiences and, by the end of it, they're very different. In the interview, I said that the thing about *Doctor Who* is that you have this fantastic central character who goes through all these huge experiences, but you have to be quite controlled in how you leave him at the end of it. He's so emblematic, you're not allowed to change him too much – he's got to be the same Doctor who you pass on to the writer of the next episode.

"And Russell quoted this back at me, saying, 'A-ha! So you think we can't change the Doctor? Well, we want you to write a great, big episode where we have this thing that has a real impact on him.'"

And this will turn out to be the crux of Stephen's upcoming episode, the sixth of Series Four. Of course, we can't discuss yet exactly what the Doctor goes through, but Stephen is happy that his episode is a real 'big hitter'.

"The remit means that it is a bigger episode than the last one. With *Lazarus*, there was a clear remit about the mad scientist/monster thing. But what I've been asked to do this time is very different – in terms of a lasting impact, there's much more potential than *Lazarus*."

But enough teasing – at this point, Stephen can't divulge any further information about the content of the episode, or what it is that makes such an impact on the Doctor. It's clear he's quite enthusiastic about it though, and relished the chance to get his teeth into a different kind of writing for the series.

Stephen was asked to write a second episode early last year, and he leapt at the chance.

"By the time we'd finished *Lazarus*, it felt like such a tutorial in writing that kind of telly," he says. "You're breathlessly spat out the other end of it, and then you think, 'I understand that much better now than I did at the start.' So I was hoping they'd ask me back so I could come back and be less of a wide-eyed innocent about that process, and be a bit more unsurprised by it all – which was the way it turned out."

That's not to say writing the episode was easy...

"Writing *Lazarus* was like writing a one-act drama. With the Series Four episode, it was like a three-act drama," he says. "The initial outline was really interesting, but actually turned out to be quite difficult to make work. And then there was a whole practical plotting situation, because of the number of characters – there was an awful lot of stuff that had to happen in 42 minutes, and then there was a whole stage in the middle [of the writing] where, logistically, it got quite complicated.

"So then you'd reach a point where certain elements of the story were working, but others weren't quite there. And so you'd have a meeting – and when Russell, Julie [Gardner, executive producer] and Phil [Collinson, producer] get together, ideas fly about. And you leave the meeting with so much more to fit in!"

But surely Stephen didn't get *The Lazarus Experiment* right first time?

"With *Lazarus*, there were initial uncertainties or misjudgements, but I think it was the second or third draft where it suddenly felt, 'Got it!,' he reckons. "But with this one, whenever I thought I had it, there was another upheaval. It was much more of a rollercoaster. I think that was also inevitable, given the difference in the remits of the episodes. The *Lazarus* remit was quite straightforward, but this one was more ambiguous and more tenuous. So, I think it was quite important that there were several sort of false starts until everyone was settled on where it was going to go and how it was going to work.

LIMIT
FLOOR
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

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TMX 6

Professor Lazarus (Mark Gatiss) performs a miracle.

"But through the rewrites you end up with a much more sound basis for the episode, because you've tested out all these other things. It's like decorating your house: you start out with a base coat then add all sort of things, then realise it's too busy – so you pare it back down. But you do that with the confidence that your initial decision was actually sound."

So it was a long road, but Stephen is pleased with the finished product. In fact, he thinks, in terms of the script at least, it's a stronger episode than *The Lazarus Experiment*. "It's more textured," he says, "more layered, more interesting." Not that he's not proud of his earlier episode, too – especially now that time has put some distance between the writer and his work.

"*The Lazarus Experiment* was on the telly the other night," he says, "and I watched it – it was the first time I'd seen it for ages. Whenever you're watching anything you've written for the telly, there's always that difference between the way you imagined it in your head and the way it is on screen. It just is different. There's always that tension where you're comparing your in-your-head version of it with what you see on screen.

"The best bit is where you see things you've written that they've done in unexpected ways. There were bits like that, and I thought that's great – and then there's other bits that were unexpected, and I wasn't sure whether they were better or worse than what was in my head.

"Eventually, though, you forget all that – that was a year ago now. I sat and watched it the other night and really enjoyed it," he laughs. "I think the test comes when you put all your memories of the scriptwriting process to one side, and sit down and let the show draw you in and spit you out the other end – and, yeah, I enjoyed it."

As Stephen was watching *The Lazarus Experiment* again after such a long time, he admits that there were a few little things he would have liked to have fixed. "There were dialogue things I would have tidied up," he says. "But it was interesting watching it and trying to remember if some of the dialogue things that were annoying me were to do with cuts that were made at the last minute. The way that things are edited, sometimes they take out four or five lines of dialogue. So suddenly lines that were a page apart are banging up against each other, and sometimes they can sound a little bit odd."

As well as some material that "just went, because it was too long," there were a number of changes made to Stephen's first script to accommodate a change in filming location late in the production process.

"Originally, we were going to set the climax in St Paul's Cathedral in London, but at the last minute they pulled out. But because we'd set it there, I'd set up a whole sort of thematic thing about the Doctor having once known Christopher Wren. And the St Paul's thing tied in nicely with the Blitz, and the backstory of Lazarus, and the Second Great Fire of London [a 1940 German air raid on London, in which St Paul's was nearly consumed by fire]. So, there were lots of nice bits about Wren and the First Great Fire of London [which destroyed the original St Paul's church, before it was rebuilt by Wren] – which, of course, the Doctor was implicated in during Peter Davison's era. So when the location was changed, and it was moved to Southwark Cathedral, then we lost Christopher Wren, because he had nothing to do with Southwark – and the Blitz thing was slightly more tenuous too, because it was south of the river rather than the East End."

The Lazarus Experiment is notable for one particular piece of casting. Guest starring as ▶

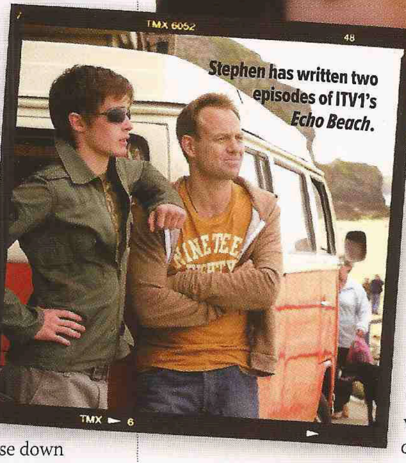
A 'mysterious man' was a requested addition to Stephen Greenhorn's last episode.

SCRIPT DOCTORS

The Doctor gets on the wrong side of another mother in *The Lazarus Experiment*.

Professor Richard Lazarus himself was played by Mark Gatiss, member of the comedy troupe The League of Gentlemen and writer of the *Doctor Who* episodes *The Unquiet Dead* and *The Idiot's Lantern*. Mark not only had to play Lazarus as a 76-year-old man, but he also had to handle the part following the professor's unnatural rejuvenation – before he finally transformed into a gruesome monster on the rampage...

"We originally talked about whether they'd get one actor to play both old Lazarus and young Lazarus, or whether they'd get two," Stephen reveals. "When we decided it was going to be one actor, my worry was that you're going to have someone who's really good in one part, but not really convincing in the other. But because Mark's such an interesting actor, and because of the stuff he's done with The League of Gentlemen, his old Lazarus was fantastic – and the quality of that prosthetic make-up was astonishing. You really believed he was old, without being a caricatured old man. And then, of course, Mark comes back and plays his own age as a sort of dynamic fiend, a glorious scientist. He was a gift of an actor, because he pulled off both of those elements and made them really credible.



Stephen has written two episodes of ITV1's *Echo Beach*.

"Once we'd settled on this thing about rejuvenation and ageing," he adds, "as a writer, you want to harness that thematically. So the episode isn't about the monster chase down the corridors – that's just something that happens – the episode is about, for me, the contrast between Lazarus and the Doctor's attitude towards eternal life. The monster is a glorious by-product of that: it gives you the action element, the jeopardy, but the philosophical heart of the episode is those scenes in the cathedral.

"Tonally, it shifts a little, when you have that interlude. I didn't want Lazarus changing into this great big creature and then just being 'a monster' for the next 30 minutes until he's killed, I wanted to make sure that there's a motivation for him, that even if you didn't agree with his drive towards what he was doing, you understood why he was doing it. While I was writing it, I couldn't get past this idea that, if you had this ancient scientist who was rejuvenating himself – with the idea that he could live three, four or five times as long as normal people – and then you confront him with a 900-year-old Time Lord who has gone through that experience... It would have been lax of me as a writer, I think, to have created Lazarus as a character, put him in confrontation with the Doctor, and not have had something like those final scenes."

As Victoria Wood once wisely said of TV viewers, "Joe Public never clocks a darn thing." But Stephen thinks that, even in family fare like *Doctor Who*, there is room to tackle the kind of bigger issues seen in *The Lazarus Experiment* – and in his new episode...

"The best episodes of *Doctor Who* have all got that," he reckons, "a sense that it's about more than what's happening on this planet or whatever. The best episodes are a discussion of a universal thing, something about our own human experiences, rather than just an action-adventure fantasy about Time Lords and aliens. Most *Doctor Who* episodes have got that, and I think, generally speaking, those themes are threaded through them – I think *The Lazarus Experiment* was a little more overt, because the nature of the monster romp contrasted a little more abruptly with the scenes in the cathedral."

The Lazarus Experiment also required Stephen to include a number of scenes that tied into the wider storyline of Series Three. First of all, he had to include a short scene of a run-in between Martha's mother Francine and a 'sinister man' who whispers a warning to her of the Doctor's dangerous nature...

"The sinister man was notoriously unmotivated," Stephen says with a laugh. "Neither I nor the actor had any idea what that whispering meant! I was instructed that, while the Lazarus laboratories were in crisis, a sinister man should whisper in Martha's mother's ear. So that was put in! Russell was quite specific about the line of dialogue that he wanted."

This chilling warning would be revealed as part of the Master's plan to conquer Earth with his Toclafane army. Posing as MP Harold Saxon, he was already working to bring about the Doctor's downfall...

"I'm not sure whether Russell had a clear idea of what the ending of the series was going to be at that point," Stephen reveals. "But I knew he wanted to tie in Saxon to Lazarus. About two-thirds of the way

WRITER'S QUESTION TIME

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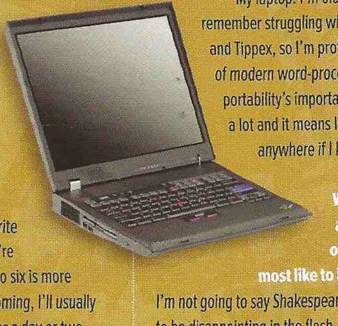
What was the first story you remember writing?
The first that stands out was at primary school. We had to write a story about the Battle of Hastings. For some reason, I decided to write mine as a play. My first stab at drama. What a precocious brat!

What was your first paid work as a writer?
In my final year at university, I was commissioned by Radio Scotland to write sketches for a news-based comedy show they were doing. The jokes were awful but the money was quite good. It spelled the end of any academic ambitions I had. The script editor on the show was a wee guy called Armando Ianucci – always wondered what became of him.

Do you write 9 to 5, or whenever you feel like?
I'm physically incapable of normal office hours. I tend to write through the night – when there're less distractions – so midnight to six is more typical. If I've got a deadline looming, I'll usually end up working noon til dawn for a day or two.

Where do you write?
I use a bedroom in my flat in Glasgow as a kind of office, so usually I'm in there. If the desk gets too cluttered, I might decamp to the kitchen table. I'm also acclimatising myself to working in the quiet carriage on the Glasgow-London train – since I seem to spend half my life there at the moment!



What single writing tool could you not live without?
My laptop. I'm old enough to remember struggling with typewriter ribbons and Tippex, so I'm profoundly appreciative of modern word-processing. Also the portability's important cos I move around a lot and it means I can work almost anywhere if I have to.

Which writer (in any medium, living or dead) would you most like to have a pint with?
I'm not going to say Shakespeare cause he's bound to be disappointing in the flesh. I'm plumping for Billy Wilder – screenwriting god. [Wilder wrote the classic Tony Curtis/Jack Lemmon movie *Some Like It Hot*, among many, many others]

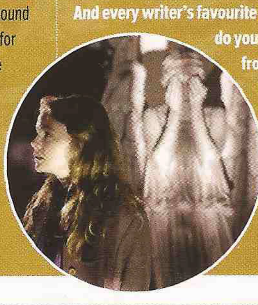
Which *Doctor Who* story do you wish you'd written?
Blink. Funny, moving and really, really scary. Brilliant.

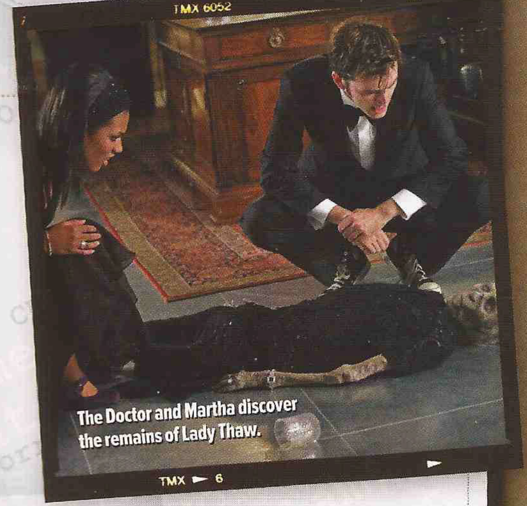
What's the piece of writing of which you're most proud?
Probably a play I wrote ten years ago called *Passing Places*. It's been translated into several different languages and I've seen a lot of the world because of it.

Any unfulfilled writing ambitions?
It'd probably be rubbish but I'd like to have a go at a novel at some point.

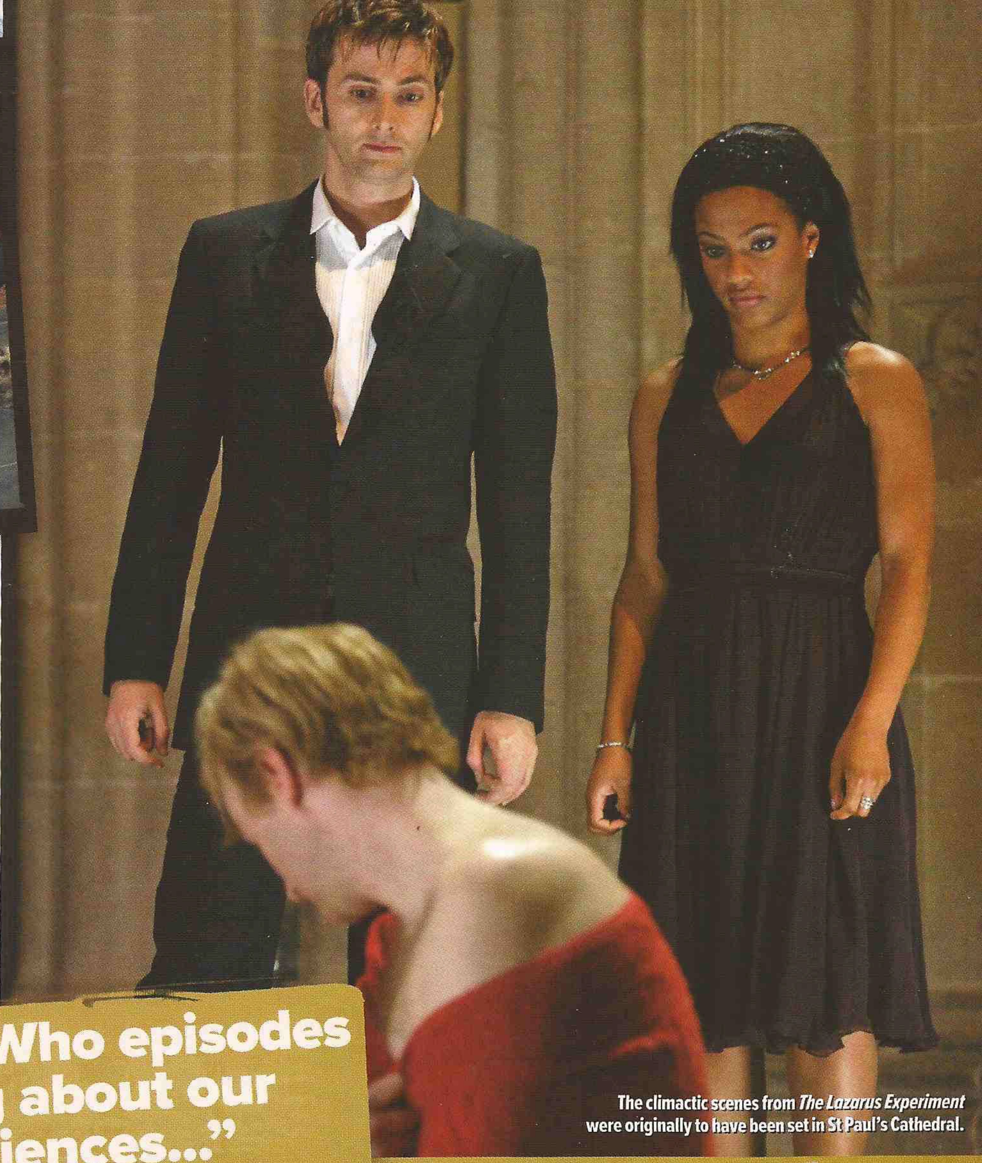
If you weren't a writer, what would you do?
I'd be a bitter, grumpy English teacher.

And every writer's favourite question: Where do you get your ideas from?
I have a focus-group of nine-year-olds who constantly bombard me with suggestions. I just pinch the best ones.





The Doctor and Martha discover the remains of Lady Thaw.



The climactic scenes from *The Lazarus Experiment* were originally to have been set in St Paul's Cathedral.

through [the writing], Russell asked that Saxon be named as the financial sponsor of Lazarus' work. I think what he did was look at the episode at several points and thought, 'Is there anything I can use here?' – stuff to thread into the climax of Series Three.

"And I presume Russell knew he wanted to use Martha's family in the climax. And that's why he needed to have another episode where they featured quite strongly, to bed them in with the audience, if you like, beyond what happened in Episode 1. So from the outset, one of the remits – beyond the mad scientist stuff – was that we would get to know Martha's family a little more, and Tish and Francine particularly."

The Lazarus Experiment marked an important moment for Martha herself, when she is finally accepted by the Doctor as a key-carrying companion.

"The best Doctor Who episodes discuss something about our own human experiences..."

"I think what was laid out was that, through the course of the episode, Martha would emerge as a kind of independent, heroic character, and that the Doctor would change his attitude towards her," Stephen explains. "She would cease to be a passenger, and become a companion. Because of the way the deal was set up at the end of [*Smith and Jones*] – that her journey in the TARDIS was a reward for what happened in that episode – there had to be a point where that shifted. And I think Russell decided that should be in Episode 6!

"I think that the way that it happened – you know, the Doctor saying, 'Come along for one more trip' and Martha basically telling him to get lost – I think that was me. I liked the idea that you'd have the expectation that if a person was invited into the TARDIS by the Doctor, they'd go, 'Brilliant!' But I thought it would be interesting for Martha – in terms of that new reassertion of being a strong, independent character – to have had the strength to say, 'I'm not coming with you if there's this sense that you're a tour guide around the universe, I want it to be more than that.'"

So, since completing work on his two *Doctor Who* episodes, what has Stephen been up to?

"I've been doing the thing that all *Doctor Who* writers do when they're not writing an episode – I wrote a Proclaimers musical! *Sunshine on Leith* went on to win best musical at the TMA awards. I'd been planning it for a couple of years, and it was just fun to go off and do something completely different."

In fact, Stephen – who calls himself "a playwright who works for telly" – has made something of a career of doing "something completely different"...

"The thing about my career is that it's entirely unplanned," he laughs. "It's entirely based on whether an idea occurs to me, or whether someone comes to me with something interesting. If you look at the stuff I've done, it's quite odd, frankly – from *River City*, a sort of Scottish *EastEnders*, to adapting *Wide Sargasso Sea* for BBC Four and then doing a fact-based drama about the Paddington rail crash for BBC One, a couple of episodes of *The Bill*, a couple of episodes of ITV1's *Echo Beach*."

Sounds like he'd be too busy to write *Doctor Who* again, even if he was asked! It's probably a good job then that the show is taking a break, with the next full series due for broadcast in 2010.

"People talk about 'this year' and 'next year'," he says, "and there's the 'hiatus' year, and in writing and production terms that's 'this year' – but, of course, 'this year' is Series Four in terms of the viewers! It gets quite confusing! I'll say to people that there's no *Doctor Who* this year, and they'll go, 'What happened to Series Four?!'"

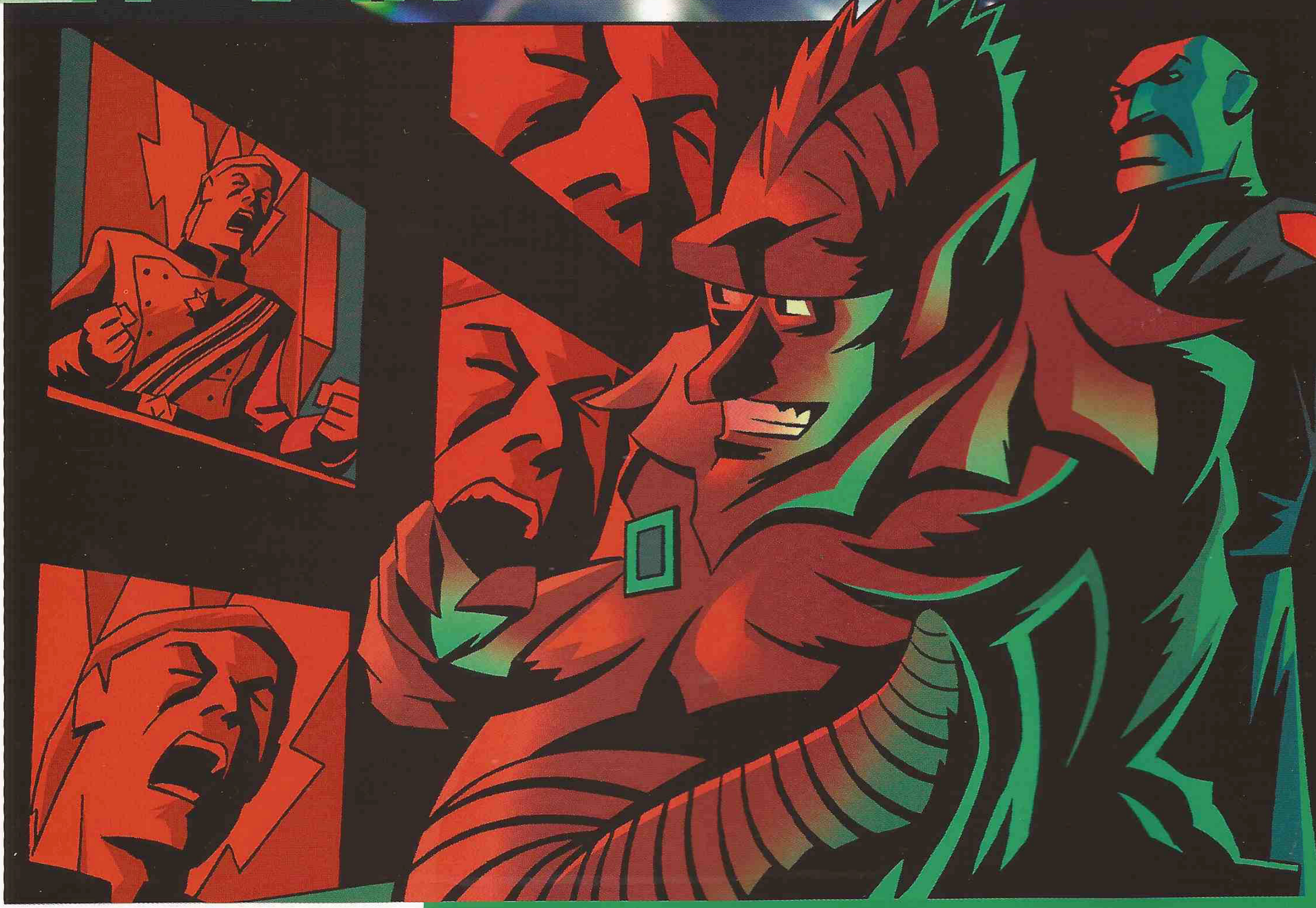
But he has no doubt that, when Series Five does roll around, he'd love to return.

"It's such a unique programme," he says. "It asks questions of you as a TV writer that other shows don't ask. You've got to be able to do so many different things to make it work.

"You've got to make it a kids' action-adventure show for that kind of family audience, but it's got to be interesting enough for adults to watch it and feel that it's satisfying drama. But at the same time, it's got to be structured and tonally created so that kids can watch it and get carried along with it as well, and not get bored by it. It asks all those different things – and it's great!"

THE TIME TEAM

Four fans, one mission: to watch all 738 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

»EPISODES 629–630

VENGEANCE ON VAROS

The Governor's death is deferred
Cause the viewers of Varos have heard
In a late-night timeslot
There's the Doctor, (quite hot!)
And Peri – one hell of a bird

We're two stories into the adventures of Colin Baker as the Sixth Doctor, and though the Time Team seem quite keen on Colin himself they've been less than ecstatic about the adventures he's been having – and indeed, his coat. As the DVD of *Vengeance on Varos* slides into Richard's player, Jac is hoping for a change. "Colin and Nicola Bryant are great lead actors," she says. "We badly need a script that backs them up."

On the planet Varos, a young blond hunk called Jondar is greased and shackled to a wall, and a laser beam is zizzing around him. The team aren't the only viewers of Jondar's shirtless sufferings. A couple called Arak and Etta – and the entire population of Varos – are also looking in.

"The Etta and Arak scenes seem very Orwellian," says Richard. "Compulsory voting, family members betraying each other to the police and so on."

"It's a reality TV show!" Peter gasps. "Though by *I'm a Celebrity* standards, being chained up and zapped with a light is a pretty tame 'trial'."

"It makes a refreshing change that the torture is just a torch-beam," reckons Jac. "The way the show's been going I'd have expected close-ups of fingernails being removed at the very least."

"There's a lot more meat to this story than we've been used to, straight away," says Clay. "The concept of televised executions is strong stuff for *Doctor Who*, and that's a great relief after the naffness of the last two stories."

Somewhere in the heavens the Doctor and Peri are in trouble, too – the TARDIS has come to a dead halt. Peter's worried by the Doctor's response. "What, he's giving up?! No, no, no, it's completely wrong for the Doctor to be so defeatist, unless he's still suffering from post-regeneration trauma."

"I think it's just his way of coping," says Clay. "He isn't genuinely giving up. And I like his sudden burst of energy as he realises there's a way out if they can get zeiton-7 from Varos. He's a fascinating character, we've never seen a Doctor quite like this. I just wish Peri didn't seem so scared of him."

Cliché Counter

DEATHS ON SCREEN SO FAR
01009

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00182

ONE OR MORE REGULARS INCARCERATED
00242

Down on Varos, the Governor is negotiating a price for zeiton-7 ore from Sil, a representative of the Galatron Mining Corporation. "Great monster!" says Richard. "Brilliantly played by Nabil Shaban."

Peter's equally impressed by Sil. "Eww, that's revolting! Very convincing prosthetics, and that voice... Sil has to be the best new monster in years!"

"I'm gonna sound like a stuck record," says Clay, "but the direction here sucks. Sil – who is fantastic – is introduced mid-conversation in long shot, as if he was just another character." He winces a bit. "And his accent and general demeanour are a little unsettlingly Jewish, just like the quite similar Collector back in *The Sun Makers*."

Richard's interested in the politics of Varos. "The relationship of the Governor and his Chief reminds me of that between Jim Hacker and Sir Humphrey Appleby in *Yes, Prime Minister*. The Governor has the title and the supposed power, but somehow it seems to be the Chief that's actually pulling all the strings with little comeback on himself. It's an intriguing set-up and very well realised."

Jac frowns as the TARDIS arrives on Varos in search of zeiton-7. "It seems very short-sighted of the Time Lords to make their TARDISes dependent on a mineral found on one planet mined during one short era. I mean, how did they discover it? Did Rassilon and Omega take a break from their black hole engineering to holiday on Varos, and happen

PETER
CLAY
JAC
RICHARD

to run across the very mineral they needed? Did they stockpile a load, or are Time Lords always popping to Varos whenever they need a repair?"

Rebel Jondar's rebel wife Areta is being menaced in a prison cell by half-masked sadist Quillam. "Ooh, lord, she's bad," says Clay. "Ok, the line 'Hatred of you, Quillam' is pretty rotten, but the actress is giving what can only be described as a stock bad *Doctor Who* performance."

"Not sure about Nicholas Chagrin's portrayal of Quillam," Richard goes on. "It sounds like he's trying too hard to be villainous. If there's a moustache under that mask, he'll be twirling it in a minute."

The Doctor and Peri free Jondar and Areta and they end up on the run together through the Punishment Dome of Varos, their every move relayed to the viewers. "The notion of staging real-life executions and torture and using them as entertainment for the populace is horrific," says Peter. "With any previous incarnation, there'd have been a powerful scene where we'd see the Doctor express his moral outrage in no uncertain terms. But that doesn't happen here, oddly."

The Doctor's gang is confronted by a giant fly – which turns out to be an illusion. "'A creature from my worst imaginings' says Peri," notes Clay. "Some of the dialogue is terribly clunky in this episode – especially when it's being delivered by the likes of Jason Connery and Geraldine Alexander."

"Toe curlingly bad, those scenes," agrees Jac. "But nowhere near as bad as Peri saying 'I was supposed to be having a cold supper' at the beginning. The current writers do seem fond of giving Nicola Bryant unsayable speeches."

As the episode ends, the Doctor – separated from the others – is trapped in an artificial desert. "A clever and very stylish cliffhanger," Peter reckons. "Sublime, in fact – stressing the theme of televised execution in simple but very powerful visual terms. With devices like this and the chorus of Arak and Etta, you can tell that writer Philip Martin is a cut above the run-of-the-mill *Who* writers."

Into Part Two, where it turns out the Doctor is still very much alive, as he bounces up from a mortuary slab and accidentally sees off two guards. Richard's uncomfortable. "It's a horrible notion and the burns on the struggling guard are really nasty, yet there's an inappropriate comedy tone to the music."

Peter nods. "For the Doctor to dismiss those deaths so casually with a Roger Moore quip seems uncharacteristically callous, especially as those poor morgue attendants were only doing their job!"

"As Richard says, it's the music that's the problem," says Jac. "It's 'whoops, my trousers have fallen down and here's the vicar', 100 per cent inappropriate. If it were within the story, egging on the Varosians to laugh at these prolonged, agonising deaths that would be fine. But as part of 'our' programme, it's encouraging the audience to do the thing that the story's preaching against."

The Doctor is captured again and sent by the Governor to be hanged. "Martin Jarvis is great as the Governor," says Clay. "His story is both politically mature and personally affecting – he's a victim of the system, but Peri's example gives him a glimmer of hope that perhaps there's more to life. Unusually for *Doctor Who* we get a good explanation for why the regime is so corrupt and how it has become so, and all done through character. It's a shame a lot of the rest of the script is a bit naff."

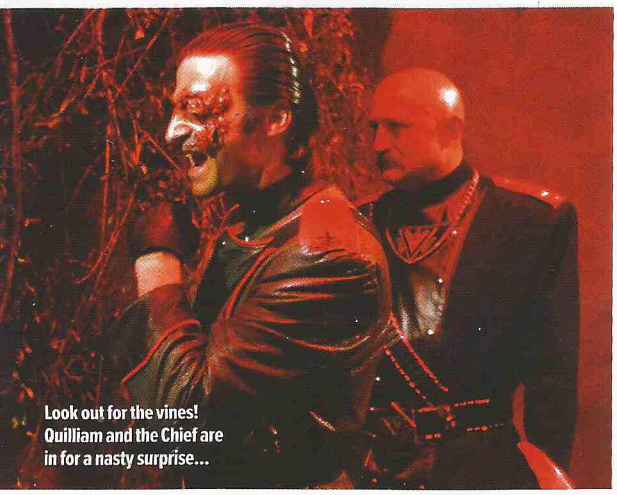
As if on cue, Quillam ties Peri and Areta to his Terrifying Transmogrifier Table and they turn into a bird and a reptile respectively. "Why?" queries Jac. "It's silly, and suddenly they're both back to normal."

"I can't believe what the Doctor has just done! He's set a lethal trap, knowing it'll kill them!" Peter

"He already knows they use illusions to try to trap people," says Richard, "so why is he being fooled so easily by the desert mirage when he just sauntered past the giant fly?"

Jac has the answer. "Surely the fly was just a visual illusion? This is obviously acting on his other senses. If you actually feel like you're dying of thirst it must be considerably harder to shake it off."

As the Doctor falters ("Great performance from Colin Baker here," says Clay, "he's really going for it!") the Governor ends the episode by ordering a close-up and ordering 'Cut it – now'. And the theme screams in.


Look out for the vines! Quilliam and the Chief are in for a nasty surprise...

The Doctor and co run into the Punishment Dome where more terrors await. "The cannibal prisoners are absolutely ludicrous," sighs Richard. "Two grown men in nappies, wildly overacting."

The cannibals run the Doctor and co into a lethal garden full of poisonous plants. The Chief and Quillam approach, and all seems bleak – until...

Peter explodes. "I can't believe what the Doctor's just done! He set a lethal trap with poison vines knowing full well they would kill Quillam, the Chief and the guard! That's premeditated murder! Surely he could've escaped without doing that?"

"Hugely out of character for the Doctor," agrees Clay. "Just plain wrong."

Sil's had some bad news too. Jac snorts. "This ending is ridiculous. For a start, it's pure luck! Zeiton-7 just happens to be found elsewhere in the nick of time (which even the Doctor, a time-traveller for whom this is one of the most important minerals in the universe, didn't know about). And it makes no economic sense. Sil's people were going to invade because they needed the zeiton-7, then they find some elsewhere and call off the invasion. But bizarrely, they still need the zeiton on Varos so badly they order Sil to pay any price for it."

"That's a pretty mad business plan," agrees Clay. "I can just see it on *Dragon's Den*. 'I'm sorry Sil, your company's grasp of the basic laws of supply and demand is very shaky. For that reason – I'm out.'"

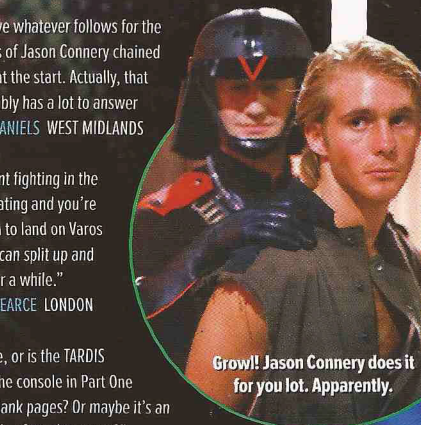
As the Doctor and Peri set off for pastures new, the Team ruminate. "Not really sure what to think about that," says Richard. "The concept behind the story is a really interesting one, but in the end it felt like a runaround-cheaply-made-corridors story."

"There was more substance in there than we're used to," reckons Clay. "It was *about* something, and made me think. But the Doctor's morally dubious behaviour cast a shadow over it for me."

"Years ahead of its time, that one," says Peter. "Not sure if I liked it, but it's definitely pushing the boundaries of what the series is capable of presenting – and that can only be a good thing."

The final word goes to Jac. "Yes, it was a fantastic concept, intriguing and thought-provoking. But... the execution wasn't good, and the focus was all over the place – the Doctor takes forever to arrive again, and the script throws in bizarre things like the bird transmogrification that don't seem to fit at all." She sighs. "In fact, it annoyed me a lot more than the straightforward bad stories that preceded it, because it had so much promise." DWM

AND **YOU** SAID...


Growl! Jason Connery does it for you lot. Apparently.

"I can forgive whatever follows for the few minutes of Jason Connery chained to the wall at the start. Actually, that scene probably has a lot to answer for." LUKE DANIELS WEST MIDLANDS

"The petulant fighting in the TARDIS is grating and you're willing them to land on Varos just so they can split up and not argue for a while." PHILIP IAN PEARCE LONDON

"Is it just me, or is the TARDIS manual on the console in Part One just full of blank pages? Or maybe it's an early example of psychic paper?" PHILLIP MADELY MANCHESTER

"Nabil Shaban's Sil is one of the most wonderfully portrayed villains in the entire show. If anyone from the 1980s deserves a comeback, it's him!" ANDREW PHILLIPS FACEBOOK

"One of the best cliffhangers in the history of the show and a pair of 'Greek chorus' viewers who watch the story unravel and add some great remarks." ROB TYMEC FACEBOOK

Pretty Polly! Er, Peri...

"The terrors of the Purple Zone are nothing compared to what lies beyond... if I saw two mouldy old snarling granddads in nappies sprinting towards me, I'd absolutely soil myself." BLAINE COUGLAN FACEBOOK

"This serial really is a perfect indictment of the 1980s: a bored population looking to the telly to escape their lives, with ultraviolence, gaudy clothes and a sluggish money-hungry creature calling the shots!" MARTIN PARSONS NOTTINGHAM

"If every Colin Baker story had been like this, it would be a much more respected era today." PETER NOLAN FACEBOOK

In **DWM** 394, the Team will be watching *The Two Doctors*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 6 March 2008. And if you're a new *Doctor Who* fan and haven't seen this story before, why not grab a copy of *The Two Doctors* on DVD and let us know what you thought?

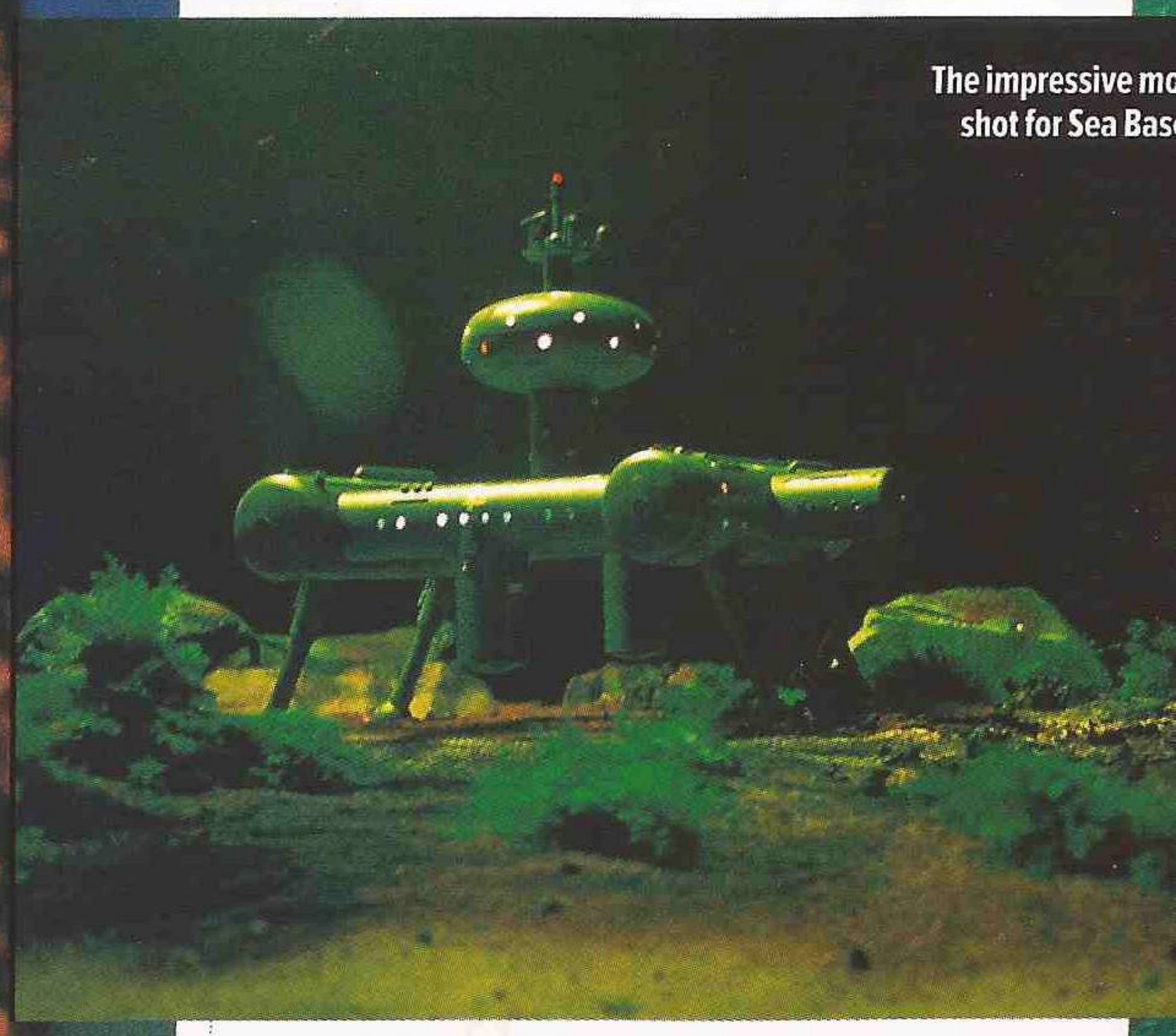
THE FACT OF FICTION

Alan Barnes takes a trip under the sea, and awakens the *Warriors of the Deep*...

Tegan (Janet Fielding), Turlough (Mark Strickson) and the Doctor (Peter Davison) arrive at Sea Base 4.

Warriors of the Deep

The Sea Devils are awoken from their slumber by their Silurian brothers...



The impressive mo
shot for Sea Bas

PART ONE

BROADCAST: 5 JANUARY 1984

An undersea craft approaches Sea Base 4, a military facility situated on the sea bed... and docks with a hidden berth.

- Filmed through a fish-filled glass panel to help maintain the underwater illusion, model sequences were put together by effects designer Mat Irvine's team at the BBC Visual Effects workshop in Acton and recorded over four days beginning Monday 4 July 1983.

Inside, Silurian leader Icthar (Norman Comer) tells his subordinates Scibus (Stuart Blake) and Tarpok (Vincent Brimble) that they must remain undetected.

- *Warriors of the Deep* came about at producer John Nathan-Turner's instigation – who, according to script editor Eric Saward in **DWM** 347, elected to revive the eponymous stars of the Jon Pertwee serials *Doctor Who and the Silurians* (1970) and *The Sea Devils* (1972) for fairly arbitrary reasons: "The attitude in the office was, 'Well, let's have those ones again,' which began to get quite dispiriting, because you're looking to resurrect something that has already been done quite well."
- Lighter in colour, and with a seemingly exoskeletal torso, the updated Silurian costumes differed significantly from those seen in *Doctor Who and the Silurians*. In his later *Missing Adventures* novel *The Scales of Injustice* (Virgin Publishing, 1996), Gary Russell elaborates on how the Silurian species contains many castes: "Some seemed adapted for underwater life, others for extreme cold or life on high plateaux. Although it was untrue to say that no two reptiles looked identical, it was easy to group them together into families or clan groups."
- In their only previous appearance, the Silurians' 'third eye' had been used as a weapon, or as a tool to operate machinery. Here, it merely flashes in time with their speech, Dalek-fashion – the mechanism being activated by a microphone built into the masks designed by Mat Irvine and constructed by freelance prop-builders Unit 22.
- The Silurian Ship interior, plus the Sea Devil Ice Chamber and Cooling Chamber, were intended to have been seen on grained film stock. But pre-production was thrown into total disarray on Monday 9 May 1983, when Prime Minister Margaret Thatcher called her khaki General Election for Thursday 9 June. *Warriors of the Deep* was to have been part-filmed at Ealing Studios between Tuesday 14 and Friday 17 June, then videotaped at BBC Television Centre in two blocks: on Wednesday 29 and Thursday 30 June; then from Wednesday 13 to Friday 15 July. But the TVC studios were hurriedly reallocated to take account of election coverage, with the knock-on effect that the first of *Warriors*' two studio blocks was required to begin a full week earlier than planned, on Thursday 23 June. With rehearsals also being brought forward by a week in consequence, the film shoot had to be reorganised – and Shepperton Studios' A Stage was the only suitable facility available on Wednesday 29 and Thursday 30 June. Unlike the film-only Ealing stage, Shepperton was happy to accommodate video cameras, meaning there'd be no apparent jump between film and video scenes... but, arguably, a big reduction in atmosphere.

"... in a sea of their own blood."

"JUST THIS ONCE... EVERYBODY lives!" The Ninth Doctor's delight at finding a way to restore life to the seemingly lost at the end of *The Doctor Dances* (2005) underlines how rare a thing it is to find a *Doctor Who* adventure that isn't shrouded in bleak, hopeless, irreversible death. Its corollary is the 'everybody dies' story – of which *Warriors of the Deep* is an, if not the, examplar: just one of the supporting characters (Bulic) is believed to survive the slaughter at Sea Base 4.

Admittedly, that's one more than in *Horror of Fang Rock* (1977). But *Warriors of the Deep* initiates a short phase of exceptionally depressing, high-bodycount stories made in the mid-1980s, under the influence of script editor Eric Saward: aside from the regulars, just two speaking characters (Davros and Lytton) survive the carnage of *Resurrection of the Daleks*, and one (Krau Timmin) the orgiastic revenge tragedy that is *The Caves of Androzani* (both 1984); the next year, *Attack of the Cybermen*, *The Two Doctors* and *Revelation of the Daleks* would continue this bloody tradition. Entirely unlike the fundamentally optimistic stories of the present-day: yes, innocents still die, but it seems unlikely that we'll ever again see a *Doctor Who* adventure conclude, as *Warriors of the Deep* does, rather like the final reel of Quentin Tarantino's *Reservoir Dogs* (1992), with the Doctor and chums stood around in a room full of corpses and wondering, what went wrong?

'What went wrong?' is a question that's been applied to *Warriors of the Deep* many a time. It'd be painfully obvious to underline the irony that the story ends with a line that sums up its making perfectly. There should have been another way to end this introduction... oh, but there should have been another way.

In the TARDIS, the Doctor (Peter Davison) tells his companion Turlough (Mark Strickson) that he has promised to show fellow traveller Tegan (Janet Fielding) a little of her planet's future.

- The Doctor's line to Turlough, "You've changed your mind about going home," is a cursory resolution to the closing moments of *Enlightenment* (1983), two whole stories previously. Why, then, end *Enlightenment* with Turlough asking the Doctor to return him to his still-unspecified home planet at all? Does this indicate a route planned, but not taken?

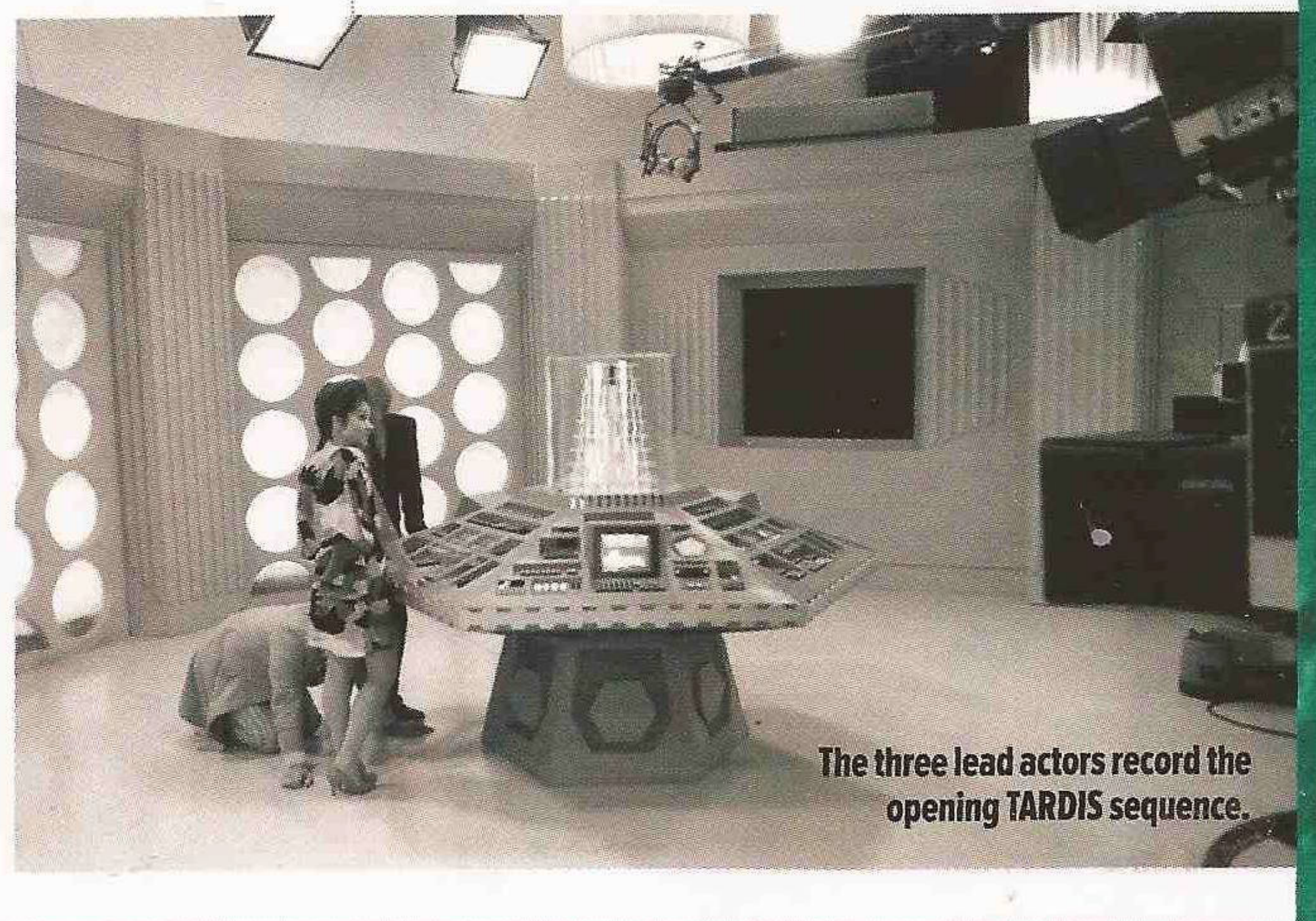
'Why build a tactically vital facility right next to an oceanic fault?'

On the base's Bridge, a trace signal from the Silurian craft has been detected. Commander Vorshak (Tom Adams) takes the advice of Lieutenant Bulic (Nigel Humphreys) and orders the launch of an unmanned probe.

- We're told the Sea Base is close to an oceanic fault spewing out volcanic debris. Why build such a tactically vital facility close to an oceanic fault? You wouldn't site a nuclear power station halfway up Mount Vesuvius!

Icthar assures Scibus that 'the Myrka' will deal with it – then descends to where their Sea Devil brothers have been hibernating for hundreds of years, awaiting revival.

- On screen, it's implied that the Sea Devils are located within a bunker buried beneath the ocean floor; in Terrance Dicks' novelisation (*Doctor Who: Warriors of the Deep*, WH Allen & Co PLC/Target Books, 1984), they're stored in the lower depths of the Silurian vessel itself. Both options are logically flawed: if the latter, why does Icthar wait until he's within range of the base's sensors before beginning to revive the frozen Sea Devils? His whole plan depends on their being successfully revived, but if there's a significant risk that their "long period of hibernation may have caused muscular and organic degeneration", it's a hell of a time to find out! If the former: are we ▶



The three lead actors record the opening TARDIS sequence.

When two tribes go to war...

DEFENSIVE ORBITAL SATELLITE SENTINEL SIX is straight out of 'Star Wars' ... that is, the informal name for US President Ronald Reagan's Strategic Defensive Initiative, formally unveiled to a (mostly terrified) world on 23 March 1983, while *Warriors* was still at script stage. Reagan dreamed of a network of satellites equipped with x-ray lasers to shoot down enemy missiles from space... but this plan was viewed by many as adding a massively dangerous new dimension to escalating US-Soviet tensions. The so-called 'Second Cold War' of 1979-85 scared Britons witless, particularly with the deployment of Pershing II and Cruise missiles throughout Western Europe: in 1980, the year of Reagan's election, membership of the Campaign for Nuclear Disarmament stood at 9,000; by 1984, that figure had increased tenfold, peaking at 100,000. It seemed like the four-minute warning might sound at any time.

Unsurprisingly, this had a cultural effect: in the early 1980s, the fear of imminent nuclear devastation was reflected in the top 40 (Nena's *99 Red Balloons* and Frankie Goes to Hollywood's *Two Tribes*, both dramatising the coming apocalypse, both reached Number One in 1984); on television (the BBC play *Threads*, broadcast 23 September 1984, traumatised a generation); and even in comics (in *2000 AD*'s 25-week Judge Dredd storyline *The Apocalypse War*).

In fact, *Warriors of the Deep*, described by writer Johnny Byrne as "the most overtly political story I'd done," was the second nuke-themed adventure to be developed for the Fifth Doctor: his début *Castrovalva* was a late replacement for *Project Zeta-Sigma*, a parable by *Meglos* (1980) authors John Flanagan and Andrew McCulloch concerning an alien arms race.

seriously expected to believe that an underwater facility armed with enough missiles to destroy the world umpteen times over just happens to be situated within spitting distance of a Sea Devil shelter which has survived intact, its occupants perfectly preserved, for hundreds of years, despite being close to an oceanic fault? (And wouldn't the construction of the sea base have revived the Warriors already, just as the construction of the Wenley Moor power plant awoke their brothers in *Doctor Who and the Silurians*?)

● Why have the Sea Devils only been "hundreds" of years in hibernation? Terrance Dicks amends this to "thousands", but neither adequately describes the length of time since the various Eocene species entombed themselves: between 55.8 and 33.9 million years ago. Unless Icthar's correct, and Sauvix's Sea Devils were active at some point between 1085 and 1884 AD? But that'd (literally) be another story!

● Why does Icthar refer to his brothers as 'Sea Devils'? In the original *Sea Devils* story, this was a derogatory descriptor applied to the marine Eocenes only by humans.

● In the face of the above objections, it seems churlish to note that actor Norman Comer can be seen blinking behind the eyes of his Icthar mask in his final close-up. But I will anyway.

In the computer room, student Maddox (Martin Neil) – temporarily acting as the Base's 'synch operator' following the supposedly-accidental death of Lieutenant Michaels – confides in Karina (Nitza Saul) his fears that he won't be able to cope in the event of a 'missile run'.

● Writer Johnny Byrne used the character of Maddox (originally Paul Maddox) to articulate one of the key problems faced by military planners in the age of Mutually Assured Destruction: "Can you rely on a nuclear weapons operator to carry out instructions when you give an order?"

The Sea Devils try out a new look...

The TARDIS materialises in Earth orbit, where armed satellite Sentinel Six (voiced by James Coombes, uncredited) informs its crew that they have entered a forbidden military zone, and threatens them with destruction.

In the Psycho-Surgical unit, Nilson (Ian McCulloch) and Dr Solow (Ingrid Pitt) – both complicit in Michaels' murder – confer: with the temperamentally unsuited Maddox acting as synch op, it is time they made their move...

● In Byrne's first draft, this scene was pre-empted by one in which Karina confides in Nilson her fears regarding Maddox's instability. The draft described the Psycho-Surgeon as an older male character: 1970s horror star Ingrid Pitt auditioned for Preston before being offered the juicier Solow.

Sentinel Six fires on the TARDIS – which spins out of control, the Doctor struggling to perform a "quick materialisation flip-flop". Meanwhile, Bulic reports that the probe has been destroyed...

Tegan tries to reach the Doctor – but it's too late, he's drowned! (Don't worry, he's okay really.)

● Byrne's first draft scripts – delivered between 25 October 1982 and 6 January 1983 – were significantly overlong, and were judged by script editor Eric Saward to require radical surgery to bring them down to length. Entirely removed was a sequence involving a manned probe sent out to investigate suspicious underwater activity: "The pilot (Hanson) reacts to a sudden swirl of movement outside... The probe rocks violently." Some kind of large creature is attacking the probe, he reports... before a part of the Myrka's "slimy, armoured body" is glimpsed swishing past its porthole. The probe is rocked again, and its three-man crew begin to panic. The Doctor, Tegan and Turlough exit the TARDIS before the action cuts back to the probe interior. One of the crew glimpses the Myrka's "horrifically distorted" face staring at them through the glass, before the creature crashes its "huge fist" against the porthole: "The porthole glass shatters... then the probe atomises in a charged, explosive decompression which whites out the screen."

By substituting an unmanned probe whose destruction is merely reported in, Saward removed one speaking part, three non-speaking parts, one interior set and a monster dunked underwater. By any reasonable measure, this is highly effective script editing. (One alternative would have been to remove the Sentinel Six sequence, arguably blunting the story's implicit send-up of Ronald Reagan's 'Star Wars' plans – but this would have saved only the cost

of a small model build, since the Sentinel voice was doubled by a otherwise contracted cast member.) In consequence, the Sea Base crew merely suspect an antagonistic force may be lurking outside; and the Myrka remains an entirely unknown quantity, its presence only becoming tangible when it crashes through Airlock 1 towards the end of Part Two. There'd be a lot riding on the successful execution of that sequence…

A 'missile run' begins, and Maddox's brain is synched to the computer controlling the Base's armaments. The missile run ends during the countdown to launch: it has been a rehearsal. Maddox collapses, and Nilson orders him taken to the PS unit.

● More was made of this in Byrne's draft, with the traumatised Maddox going berserk and smashing equipment before being knocked out by Nilson.

The TARDIS has materialised in a Storage Area, and the Doctor has identified the location as a Sea Base probably housing lethal photon missiles. As the travellers enter a Chemical Store, he estimates the date to be circa 2084, when two vast power-blocs are poised on the brink of war.

● In 1984, it would automatically have been assumed that two such power blocs would be analogous to the US and the USSR. Pointedly, Byrne never states which side Sea Base Four might be on. The crew names evoke both East and West: 'Vorshak' has a Romanian origin, and 'Bulic' (or rather, 'Bulić') is Croatian – but 'Nilson' and 'Preston' suggest Northern and Western Europe, and 'Karina' and 'Maddox' are moot. On the other hand, Byrne's script spells out a number of labels (*eg*, 'Solarium') in English script, and that logic is followed throughout by the design team. Director Pennant Roberts' casting of Polish-born, East German-educated Ingrid Pitt as Solow, and her use of her pronounced natural accent throughout, is of no help: yes, Solow is an 'Eastern' traitor, and hers is the only clearly non-English voice… but if an Eastern bloc is the Sea Base's opposite, isn't she a pretty obvious security risk?

● Then again, since there are no Americans known to be on the base, perhaps the only reasonable conclusion is that the Sea Base crew represent a united Europe of the future, opposing the US, perhaps, or the Orient; or a 'northern hemisphere' bloc, fighting Africa, India and South America, say?

● Terrance Dicks has no time for such pretensions, his novelisation labelling the two sides 'East Bloc' and 'West Bloc', with Vorshak's nagging fear that "Perhaps the East Bloc was preparing to strike first…" giving the Base's allegiance away as early as page 12.

● The very existence of the Sea Base represents a fundamental violation of the Seabed Arms Control Treaty of 1972, an agreement between the US, the USSR (as was) and 85 other world states forbidding the placement of nuclear weapons and other WMD on the ocean floor, beyond a limited coastal zone.

The Doctor points out canisters of hexachromite gas, lethal to marine and reptile life.

The Doctor struggles with the Base's security. Mind that ledge!

'Surely the Doctor's actions at the climax to Part One are completely irresponsible?'

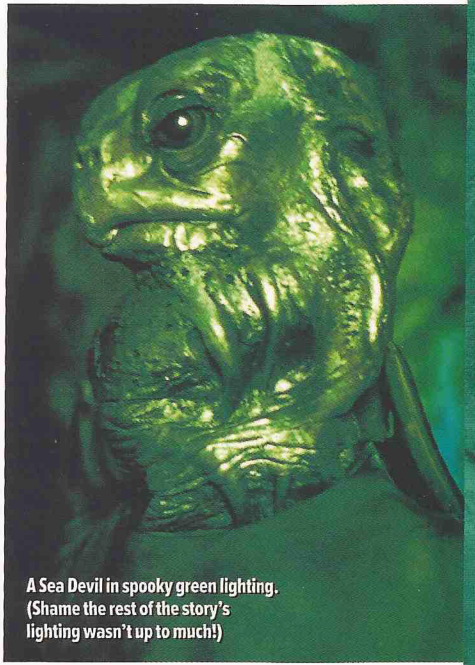
● The fact that this discovery will prove highly fortuitous in Part Four has been much mocked over the years. To be fair, one can see why an underwater sealant, which we're told hexachromite is used in the manufacture of, would need to protect against, say, barnacles – and there's certainly nothing of that sort seen clinging to the outside of the base!

In the PS Unit, Solow tells Vorshak that Maddox is unfit for duty. Nilson states that Vorshak's only option is to release a disc that will enable her to reprogramme Maddox's mind. Vorshak reluctantly concurs, warning them of the consequences should the disc fall into enemy hands. Meanwhile, Turlough activates a lift, alerting the Bridge to the intruders. The Sea Devils' hibernation chamber is now free of ice. Tarpok is ordered to "revive the Warriors…"

● In their Ice Chamber, the Sea Devils' numbers were doubled from six to twelve by the judicious use of a mirror at the back of the set.

Meanwhile, the Doctor and friends enter the Cooling Chamber for the base's nuclear reactor…

● Originally a hydro-chamber, in which UV light would be used to grow plants in an underwater kitchen garden. The Cooling Chamber itself was constructed above a water tank at Shepperton. ▶



A Sea Devil in spooky green lighting. (Shame the rest of the story's lighting wasn't up to much!)

The impressive sets of Sea Base 4.

THE FACT OF FICTION

Warriors of the Deep

Dr Solow (Ingrid Pitt) shows off twenty-first-century fashions…

Tegan Jovanka judges one of Sea Base 4's regular 'whoever blinks first, loses' competitions.

28
28A
29
29A
30
30A
31

◀ The Doctor programs the reactor to overload in a bid to distract the search parties' attention away…

- Isn't this – presumably an Eric Saward addition – one of the most breathtakingly irresponsible acts perpetrated by the Doctor? What evidence does he have to assume the base crew can so easily avert a Chernobyl-style meltdown? And surely the risk of being shot on the spot as saboteurs is significantly greater than any inconvenience they might risk by surrendering peaceably to the base authorities?

… but Bulic's search team finds them. While Tegan and Turlough escape along a gantry positioned above an open watertank, the Doctor grapples with one of the combat team, but is overpowered and falls backwards into the tank. Turlough drags Tegan away: "Face it, Tegan – the Doctor's drowned!"

»PART TWO

BROADCAST: 6 JANUARY 1984

The Doctor swims down, and gains access to a hatchway.

- Although stunt performer Gareth Milne doubled for Davison in the Doctor's gantry fall, Davison himself appeared in some of the underwater shots. These were recorded on Tuesday 28 June in an unheated tank at the Royal Engineers' Diving Establishment in Marchwood, near Southampton – a training facility furnished with both a windowed tank (eliminating the need for underwater photography) and the decompression chamber featured in two subsequent scenes.

Tegan and Turlough flee, sealing Bulic's men behind by sabotaging the door. While the Doctor recovers in a decompression chamber, a base worker attempts to operate the door… and receives an electric shock. Finding him unconscious, the Doctor steals his radiation suit.

- In Byrne's draft, the Doctor merely borrowed the suit from a handy locker. The Doctor's comment upon the lingering smell inside the guard's helmet – "What have you been eating?" – was Davison's own addition.

Elsewhere, Turlough allows himself to be captured by Bulic's men, enabling Tegan to escape.

- Edited out of Byrne's draft was a sequence in which Tegan and Turlough, on the run from Bulic and his men, duck inside the base's Annexe Solarium – "a small corridor with two doors. One with a see-through partition which reads 'Solarium,' the other, 'Dressing-rooms'". Peering through the partition, they see two crew members "wearing skimpy costumes and eye shades" exit the solarium and enter the dressing-rooms. "Pity we haven't time for a sun-tan," remarks Tegan. The sound of footsteps outside drives the pair to don similarly skimpy cozzies and hide out in the sun room – but they're rumbled when they are found to be missing the requisite ID discs.
- Although one supposes that a solarium facility would be necessary, given that the base's crew is (presumably) stationed in the sunless deeps for long periods, its inclusion seems at odds with Byrne's later protestations that he intended the environment to be all "rust, sweat and condensation running off the walls" (**DWM** 199). It also invites comparisons with another remotely-located, solarium-equipped facility familiar to Byrne – *Space: 1999*'s Moonbase Alpha [See box-out].

»Sea base… Alpha?

IT'S LONG BEEN ALLEGED THAT *WARRIORS OF the Deep* borrows from *Space: 1999*, Gerry and Sylvia Anderson's mid-1970s 'meandering Moon' saga. In 1997, *Warriors* director Pennant Roberts told **DWM**: "I fancy that it was a *Space: 1999* script which had been translated into the *Doctor Who* format. Once, I was sitting in the gallery with the writer, Johnny Byrne, who had script-edited *Space: 1999*. He said, 'I'm really enjoying this, Pennant. It's so much better than it was last time!'" Byrne concedes that the concept of 'synch op' Maddox was borrowed from the earlier series – "There was this character who was 'logged in' to computers," he admitted in **DWM** 199 – but that's all.

That 'logged in' character was Moonbase Alpha's David Kano (Clifton Webb), who featured all but one episode of *1999*'s first season (1975-6): in the episode *Guardian of Piri*, it's revealed that Kano was one of four people to have received an experimental 'cortex implant', allowing his brain to interface directly with a computer. Kano is plugged into the Moonbase's malfunctioning master computer by means of a DIN-type jack socket at the base of his skull; likewise, Maddox is one of an elite few who can be connected to a Sea Base computer by means of a head socket above his hairline.

It should be noted that this is one very small element from *Guardian of Piri*, which actually concerns the Alphans being lured into a psychedelic alien forest. The charge that *Warriors* was a reworked or unused *1999* script holds no water. Nonetheless, Roberts' claim isn't entirely without foundation – because the two Bases and their respective crews are disarmingly similar. Consider:

In the *Warriors* script, Sea Base 4 is described as having "a circular central base with different parts of it radiating outwards" … exactly like Moonbase Alpha.

The Bridge of the Sea Base has an upper gantry level, a large monitor screen left, crew consoles centre and a computer bay right… just like Alpha's Main Mission area.

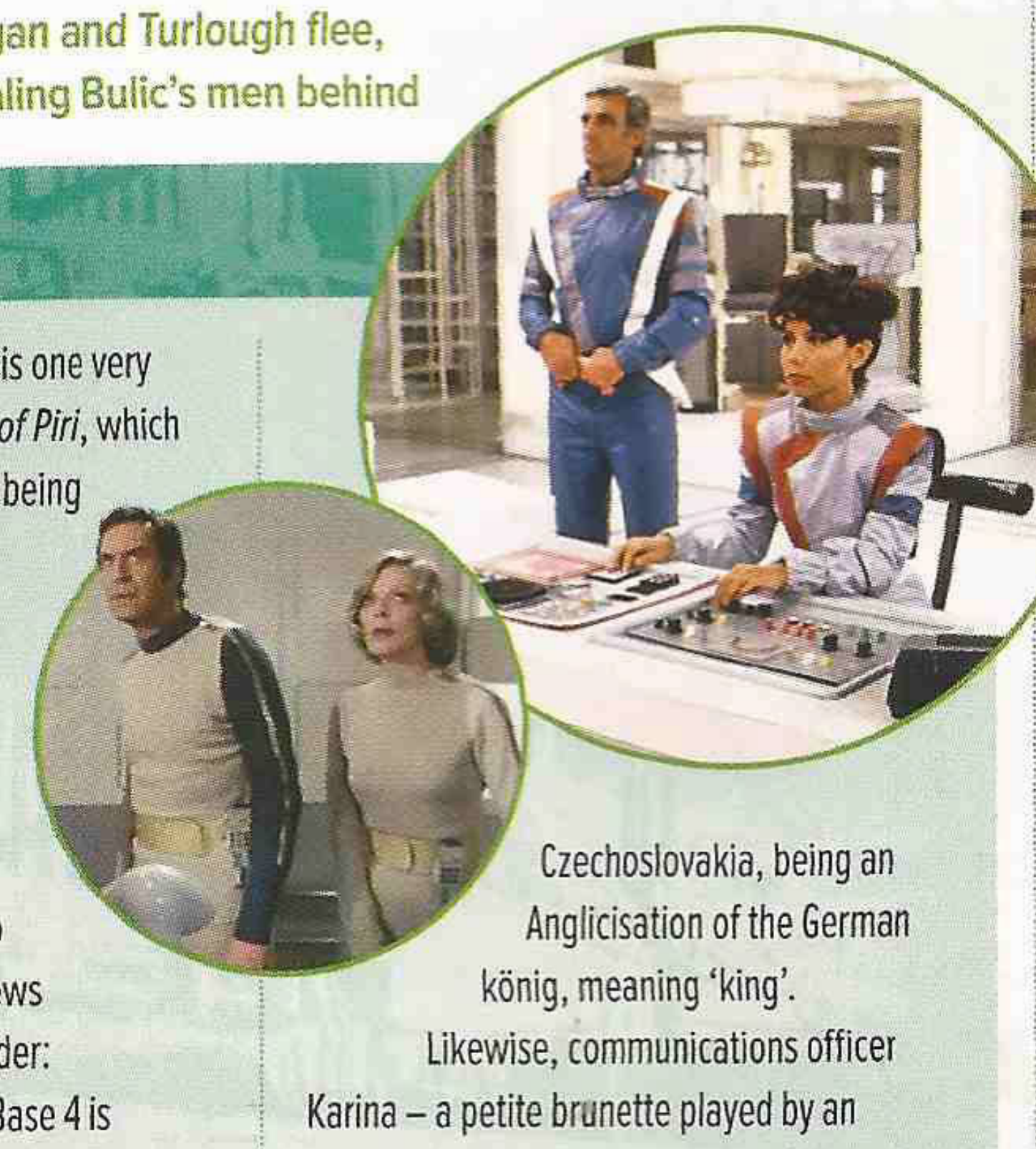
The Sea Base also contains a nuclear reactor and a solarium… whose Moonbase counterparts were first seen in the Byrne-scripted *Force of Life*.

Maddox is not the only character to have a Moonbase ancestor. The Bases' Commanders, both played by actors in their mid-40s, are Vorshak and Koenig – mittel-European names both, the first a Romanian village, the second common in Hungary and Czechoslovakia, being an Anglicisation of the German könig, meaning 'king'.

Likewise, communications officer Karina – a petite brunette played by an actress of middle-Eastern origin – has an obvious counterpart in Moonbase comms officer/data analyst Sandra Benes (Zienia 'Ping Cho' Merton), a petite brunette supposedly born in Brunei.

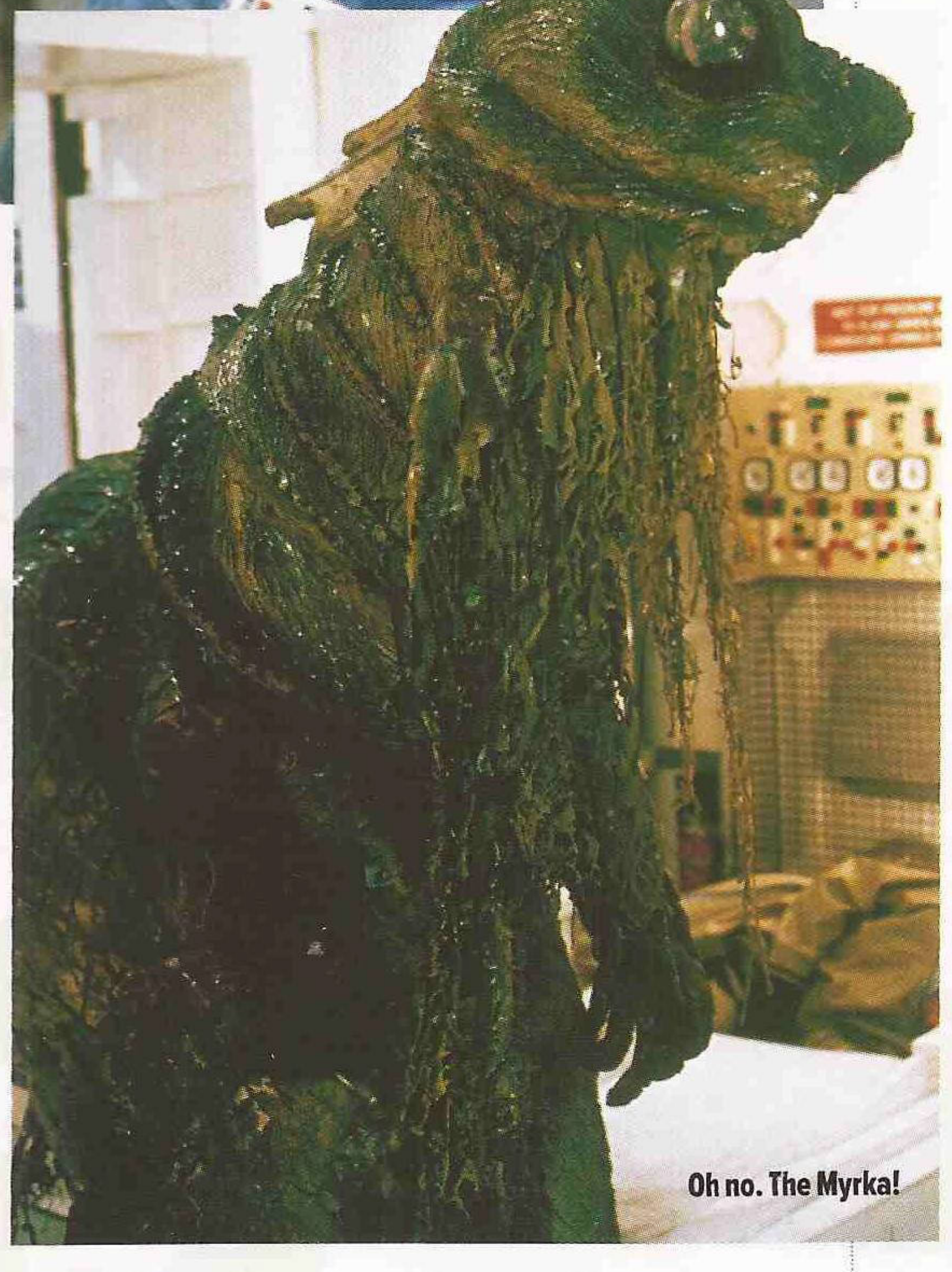
Other possible pair-ups include Dr Solow and Alpha science officer Victor Bergman (Barry Morse; note that Byrne conceived Solow as an older male character); plus Nilson and Alan Carter (Nick Tate), rugged blond himbos both.

It's worth mentioning, too, that scrapped Part One sequence in which a manned probe sent out from the Sea Base is destroyed by the Myrka… is it just us, or is this no more or less than an underwater analogue of the often ill-fated Eagle transporters?



The Sea Devils have been revived. Icthar instructs their Commander, Sauvix (Christopher Farries), to take the Sea Base intact.

- In his novelisation, Terrance Dicks uses this scene as an opportunity to spell out Icthar's back-story. Dicks has it that Icthar had been one of the creatures uncovered at Wenley Moor in *Doctor Who and the Silurians*: "After the catastrophe in the caves, when human explosives had sealed up their underground base, Icthar and his fellow survivors had decided to re-enter hibernation. They had slept for more than a hundred years." Finding little has changed in the world above, Icthar comes up with a capital-p Plan to force the ape-primitives to relinquish their hold over Earth: "Study of ancient Silurian records had revealed the existence of a Silurian battle cruiser, buried deep beneath the polar ice-cap… Icthar and his companions had located and… taken over the vessel, revived its living weapon, the terrifying Myrka." But this account fails to tally with what's heard and seen on screen – as we'll see.



Oh no. The Myrka!

The disguised Doctor sneaks up on Tegan.

- Here, Janet Fielding elaborates on Peter Davison's earlier ad-lib, with Tegan sniffing the air and asking, "What have you been eating?" But wouldn't a radiation suit be hopelessly ineffective if one could smell its inside from outside?

Turlough has been taken to the Bridge, to be questioned by Vorshak. Leaving Tegan in the corridor outside, the Doctor sneaks into the Bridge, handing his rifle to Vorshak in a bid to prove his peaceful intent. Meanwhile, Preston (Tara Ward) has entered the TARDIS, her report verifying Turlough's story.

- Byrne's draft had Preston arresting Tegan as she exited the TARDIS, to which she'd returned to change out of her not-inconspicuous solarium cozzie. No need, therefore, for the Doctor to have left the TARDIS door so conveniently ajar back in Part One.

Preston brings Tegan to the Bridge. The Silurian craft approaches the base. Vorshak's order to fire is countered by the Doctor, who recognises it as a Silurian battle cruiser.

- Perhaps significantly, the Doctor saw no such thing in either of his previous televised encounters with members of the Silurian diaspora.
- Why would a species devoted to "the way of mediation" (as Icthar claims in Part Four) have constructed a 'battle cruiser,' at some point in the past? To fight a navy of some description, we presume. Was there an attempted alien invasion, back in the Eocene day? Or were the Eocenes once at war with one another, with various reptilian power blocs only settling their differences in the face of the global catastrophe that forced their hibernation?

The cruiser's particle suppressor disables the base's defences. Icthar orders Scibus to release the Myrka… and soon, something attempts to force its way into Airlock 1. The Doctor volunteers to negotiate with the Silurians at the airlock. Bulic shows him the way, Tegan and Turlough following. Preston reports that Airlock 5 is also under attack…

»FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2008
CAT NO BBCDVD 2438
AVAILABILITY Part of boxed set *Doctor Who: Beneath the Surface*

VIDEO

COMPANY BBC Video
YEAR 1993
CAT NO BBCV 5668
AVAILABILITY Deleted

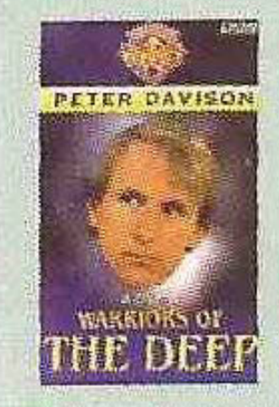
SOUNDTRACK

COMPANY BBC AUDIO
YEAR 2008
ISBN 9781405677387
AVAILABILITY Also available as part of boxed set *Doctor Who: Monsters On Earth* (2006)

NOVELISATION

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1984
BOOK NO 87
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK



COMPANY BBC WORLDWIDE
YEAR 1995
CAT NO ZBBC 1771
READ BY Peter Davison
AVAILABILITY Original cassette deleted. Reissued on MP3-CD *Tales From The Tardis: Volume 2* (2004)

- … by Sauvix and his Warriors. Byrne had intended to show the Devils walking over the sea bed en route to the base, colour separation overlay (CSO) placing the Sea Devils over shots of model terrain. These shots were scheduled to be recorded on the last day in studio, Friday 15 July 1984 – when recording over-ran by some 30 minutes.

Nilson tells Solow that now is the time to use Maddox to sabotage the Base's missile circuitry… and uses a remote control device to lead Maddox from the Bridge. The Doctor recognises the creature tearing its way through Airlock 1 as the Myrka, a cybernetically-enhanced sea dragon.

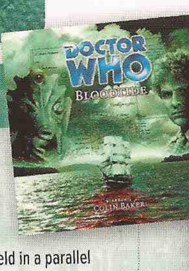
- Byrne's script described the Myrka as: "about seven feet high, vaguely manshaped. Its face part fish, part beast. The creature has a slimy armoured hide, massive clawed hands." Irvine and costume designer Judy Pepperdine instead developed a half-fish quadruped designed to be operated by two actors… namely William Perrie and John Asquith, the front and rear end of Dobbin the Pantomime Horse in the children's comedy series *Rentaghost* (1976-84). Perrie and Asquith's day's work as the Myrka was unexpectedly brought forward from Friday 1 July to Friday 24 June… but when the pair arrived at the Visual Effects workshop to try out the costume, it was a work in progress. In fact, it was still a work in progress when it finally arrived in studio on the day of recording, wet with paint. Visual Effects head Michealjohn Harris had called Nathan-Turner the day before, telling him that the costume wouldn't be ready. By this time, it was too late to consider remounting the studio dates, the Airlock and Corridor sets having already been installed and the cast having rehearsed only the relevant scenes.

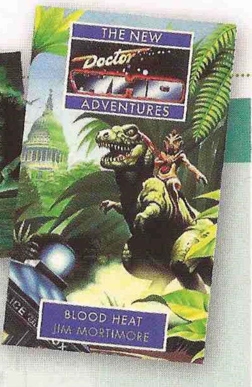
Karina finds Maddox destroying equipment in the computer room; Nilson compels Maddox to strangle her. Meanwhile, the Myrka breaks through, bringing one of the airlock doors down on Tegan's foot.

- Drily, Terrance Dicks observes: "By a kind of freak accident [Tegan's] foot, although uncrushed, was trapped by the fallen door…" Well, quite! A door heavy enough to detain a creature as powerful as the Myrka as long as it does would have to be heavy enough to pulp Tegan's foot, or dismember her outright.

As the Doctor struggles to free Tegan, Bulic, his guards, and Turlough fall back behind a bulkhead, sealing it behind them. Tegan's foot is accidentally freed when the advancing Myrka moves the door – but she and the Doctor are now trapped between the Myrka and the sealed bulkhead. ▶

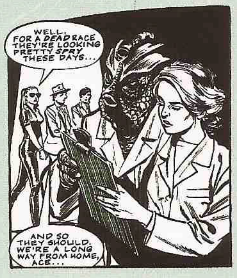
> **'The Myrka was still a work in progress when it arrived in the studio, wet with paint…'**





Devils' end?

VARIOUS DOCTORS' SUBSEQUENT encounters with Silurians and Sea Devils have been related in non-television media. The Big Finish audio drama *Bloodtide* (written by Jonathan Morris, released July 2001) has the Sixth Doctor (Colin Baker) and evolutionary biologist Charles Darwin uncovering a Silurian colony – and falling foul of a Myrka – in the Galapagos Islands. The **DWM** comic strip *Final Genesis* (written by Warwick Gray, **DWM**s 203-6, 1 September-24 November 1993) dumps the Seventh Doctor plus companions Ace and Bernice Summerfield in a parallel Earth some 20 years on from the events of *Doctor Who and the Silurians*: here, the (Third) Doctor has been killed, the Silurians have been integrated into human society and the day is only saved when Ace seizes control of the dead Doctor's TARDIS. Bizarrely, the Virgin Publishing *New Adventures* novel *Blood Heat* (written by Jim Mortimore, published October 1993) also lands the Seventh Doctor, Ace and Bernice in a parallel Earth some 20 years on from the events of *Doctor Who and the Silurians*: here, the (Third) Doctor has been killed, the Silurians have returned Earth to its prehistoric state and the day is only saved when Ace seizes control of the dead Doctor's TARDIS…!


WELL, FOR A DEAD RACE THEY'RE LOOKING PRETTY SPRY THESE DAYS...
AND SO THEY SHOULD. WE'RE A LONG WAY FROM HOME, ACE...

PART THREE

BROADCAST: 12 JANUARY 1984

Turlough threatens Bulic, but the bulkhead can only be opened from the Bridge. The Doctor uses a power-pack from a discarded rifle, exploded against the Myrka's electrically charged hide, to temporarily blind the creature. On the Bridge, Turlough compels Nilson to raise the bulkhead. The Doctor and Tegan exit, but the Myrka holds the closing bulkhead open. Solow tells Nilson she has hidden Karina's body…

● … meaning Nitzi Saul doesn't get paid for appearing in Part Three! Terrance Dicks dramatises Solow's concealment of Karina's corpse: "With all her medical experience, she hadn't realised a dead body could be so heavy…" In fact, Dicks is remarkably sympathetic to Solow throughout his novelisation, presenting her as a convert to the fanatical Nilson's cause, and not without qualms: "She was at heart a kind and even generous woman, genuinely distressed at the suffering and injustice in the world around her… [Nilson] had persuaded her that the East Bloc philosophy of uniformity, obedience and central control was the answer… Once the East Bloc ruled supreme, suffering and injustice would vanish magically from the world."

Janet Fielding mourns a very dead Myrka.

On the Silurian battle cruiser, Scibus reports that the Myrka is advancing through the base…

● There's no polite way of saying it: the Myrka is simply crap. In **DWM** 238, Nathan-Turner recalled: "Of course, after the event there was a post-mortem – memos, apologies and all the rest of it, but the fact remains we were let down badly by a department that failed to pay for its own mistakes." Mat Irvine is one of many to have stated after the fact that the Myrka would have worked if shot more creatively, or in half-light – "shoot it tight, with fleeting glimpses, maybe just as a shadow" (*In Vision* 71) – but director Pennant Roberts' options on the day were impossibly limited: the sets were built, the TVC lights were ceiling-mounted and ad hoc contrivances such as the base suddenly going to 'emergency lighting' were out of the question, not without creating massive continuity issues (the Airlock Five scenes, into which the Myrka scenes would be intercut, had been shot the previous day).

● Nonetheless, some corridor scenes featuring the Myrka are shot in muted light: as here, where the creature electrocutes several crew members by touching the wall they're pressed up against – a scene which demonstrates that Tegan ought to have been fried at the end of Part Two, when the supposedly metal airlock door she was trapped beneath ought to have conducted the creature's power.

The Doctor and Tegan go to Airlock 5, where the door seals are about to blow. Reluctantly, Vorshak details Preston to help the Doctor stop the Myrka. Moments after the Doctor departs, the airlock door gives way. Sauvix and his Sea Devils advance, forcing Vorshak's men back behind the airlock bulkhead. Turlough arrives on the scene, and is press-ganged into the defence of the bulkhead.

● Stripped of their 1972 season 'string vests', the Sea Devils were given Samurai-styled armour by Judy Pepperdine; to be fair, Byrne had imagined them as "an elite battalion of soldiers of a type that hadn't been seen before". (Who knows, maybe the base is in the sea of Japan? Plenty of oceanic faults there.) With fins altered to accommodate their new helmets, the Sea Devil masks, constructed by freelancers Imagineering, were part-cast from a surviving 1972-vintage example quietly rotting in one of the two *Doctor Who* Exhibitions then running.

Nilson orders Solow to take the reprogramming disc and meet him at the escape pod. On her way, Solow charges past the Doctor, Tegan and Preston, who are preparing an ultra-violet converter to use against the light-intolerant Myrka – and runs straight into the Myrka, against which her martial arts moves prove fatally inadequate.

● Solow's karate was not in the script. To be fair to Ingrid Pitt, whose idea it was, it's well-established that the Myrka wasn't available for rehearsals. And given that the Myrka performers were struggling to move, let alone see what they were doing, it's not unreasonable to choreograph the scene in such a way that Solow does all the work, and the immobile Myrka does as little as possible. (Note that the guard outside the Airlock 1 bulkhead at the top of this episode does much the same.) Done right, it could have been not unlike the famous scene in *Raiders of the Lost Ark* (1981), in which a swordsman goes through a ludicrously elaborate routine of showing his weapon, and a knackered Indiana Jones cursorily shoots him. But it wasn't, and it isn't.

Guard Paroli (James Coombes) discovers the stolen disc in Solow's dead hand, and delivers it to Vorshak.

● In 1987, Paroli actor James Coombes would be granted the distinction of becoming only the second actor to feature as the James Bond-ish 'Milk Tray Man' in the twelfth in a long-running series of TV spots pushing Cadbury's chocolates.

The Silurians join their cousins as they advance through the airlock.

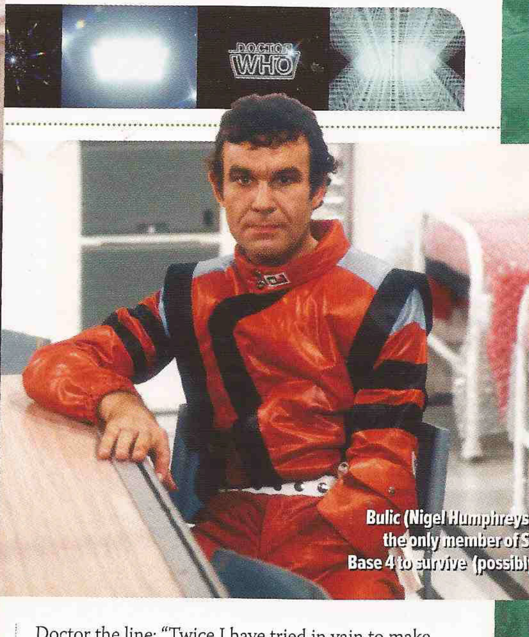
● As they pass by the camera, all three Silurian masks are seen to be untucked from their 'shell' sections.

On the Bridge, Vorshak questions Nilson about the stolen disc – and Preston discovers the remote-controlled Maddox trashing the computer room. The Doctor uses the converter to dazzle the Myrka to death…

● Tegan clearly peeks when the UV converter is activated. Shouldn't she be blinded, as Nilson is later in this episode? (In the last 20 minutes, Tegan has inexplicably contrived to avoid dismemberment,

The Doctor indicates how many non-regular cast members might survive the story.

The Doctor wonders if he's met this particular Silurian before...



Bulic (Nigel Humphreys the only member of S Base 4 to survive (possibi

electrocution and blinding. More lives than a cat, that woman!)

... but when he and Tegan return to the Bridge, they discover Nilson holding Vorshak and Preston at gunpoint. The distraught Maddox attempts to kill Nilson, but Nilson uses the control device to kill Maddox instead... and makes for the escape pod, taking Tegan hostage.

Forced to surrender to the advancing Warriors, Turlough and Bulic are sealed in a side dormitory. The Doctor catches up with Tegan and Nilson close to the Myrka's corpse, and tells Tegan to "make a wish" – meaning to close her eyes. He activates the converter, blinding Nilson. The converter explodes, attracting the Sea Devils – who kill Nilson, then turn their weapons on the Doctor and Tegan...

»PART FOUR

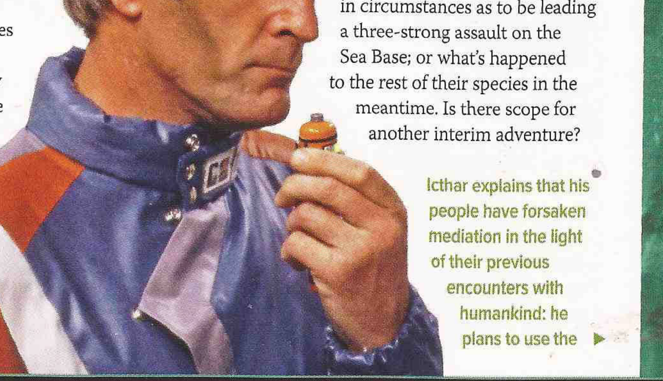
BROADCAST: 13 JANUARY 1984

"Haven't we met before?" asks the Doctor. Turlough spots a possible escape route – a ventilation shaft. The Sea Devils escort the Doctor and Tegan to the Bridge, where the Silurians have seized control from Vorshak. The Doctor recognises Icthar as the surviving leader of the "noble Silurian triad" ...

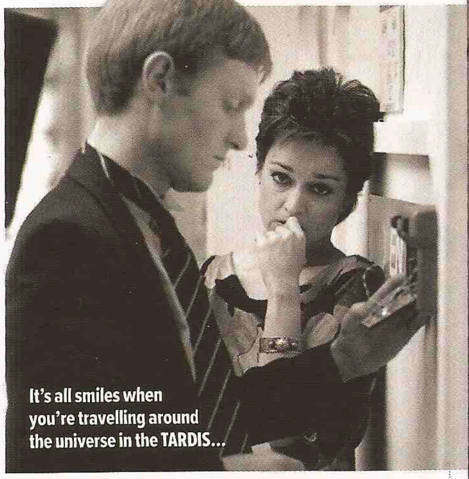
- The production team's intention seems to have been to suggest that Icthar was the (un-named) Silurian Scientist in *Doctor Who and the Silurians*. This is spelled out in Terrance Dicks' novelisation, where the Doctor tells Icthar: "When we last met over a hundred years ago, I came to the underground base of your people..." Dicks elaborates: "The Doctor... remembered the wise old leader he had known as the Old Silurian, the arrogantly hostile Young Silurian... Icthar had been the third member of the ruling group." But in the aftermath of *Doctor Who and the Silurians*, the Doctor believes the character to be dead, entombed beneath Wenley Moor. Nor was any 'Silurian Triad' named as such in the earlier story; nor does Icthar's line "Twice we offered the hand of friendship" describe events in *The Sea Devils* (Dicks amends this, giving the Doctor the line: "Twice I have tried in vain to make peace..."). These factors, plus the Doctor's familiarity with Silurian battlecruisers and the Myrka (neither of which he'd seen in the earlier adventures) – not to mention the fact that the Silurians look very different from the species discovered at Wenley Moor! – all point to a different conclusion: that the Doctor encountered Icthar in an unseen adventure some time after *Doctor Who and the Silurians*.

'Tegan inexplicably contrives to avoid dismemberment, electrocution and blinding!'

- That encounter is related in Gary Russell's *Missing Adventures* novel *The Scales of Injustice* (Virgin Publishing, July 1996; available to download from *www.bbc.co.uk/doctorwho/classic/ebooks*), which slots between the TV stories *Inferno* (1970) and *Terror of the Autons* (1971). Here, the Third Doctor is alerted to the existence of another Silurian colony close to the Kentish coast, inhabited by Silurian/Sea Devil hybrids. The ruling Triad of Icthar, Scibus and Tarpok, who woke up some 40 years before (*ie*, in the 1930s... or thereabouts) are based in a shelter on the other side of the world. In the fourth chapter, Icthar interrogates the captured Doctor over a monitor screen, making it clear he is aware of the Doctor's involvement in the destruction of the Wenley Moor shelter. And towards the novel's end, Sergeant Benton leads a UNIT squad into battle against a Myrka on the beach at Smallmarshes...
- The book doesn't explain, however, why the Doctor fails to recognise Scibus or Tarpok, nor his "Haven't we met before?" to Sauvix. Nor do we discover just what the Triad has been doing in the century-odd leading up to *Warriors of the Deep*; why the all-powerful Triad should have been so reduced in circumstances as to be leading a three-strong assault on the Sea Base; or what's happened to the rest of their species in the meantime. Is there scope for another interim adventure?



Icthar explains that his people have forsaken mediation in the light of their previous encounters with humankind: he plans to use the ▶


It's all smiles when you're travelling around the universe in the TARDIS…

The Sea Devils fall victim to the hexachromite gas. Who'd have thought that might come in handy…?

◀ Base's missiles to trigger an internecine conflict the human race cannot survive.

- Not a new idea: the James Bond films *You Only Live Twice* (1967) and its near-remake *The Spy Who Loved Me* (1977), for example, also revolve around a third party plotting to initiate World War III by setting two nuclear-armed power-blocs against one another.
- Icthar's use of "a final solution" as a synonym for genocide is a terrible lapse in good taste: the expression is derived specifically from 'Die Endlösung der Judenfrage' ['Final Solution of the Jewish Question'], the Nazis' plan to systematically exterminate Europe's Jewish population, as implemented by the Wannsee Conference of 1942.

Tegan and Preston have been removed to the quarters holding Turlough and Bulic. Tarpok has repaired the damage done by Maddox… and the Silurians' Manipulator will override the need for a synch op. The captives enter the ventilation shaft: first Tegan and Bulic, heading for the Bridge…

- Very practical, the way Tegan keeps her heels on while Bulic gives her a bunk-up into the shaft…

… then Preston and Turlough, heading for the safety of the TARDIS.

- Very practical, the shorter of the pair (Turlough) giving a bunk-up to the taller (Preston). Even then: how, exactly, does Turlough climb into the shaft unassisted? None of the others could manage it!

Bulic and Tegan exit into the computer room…

- … Bulic first, when he climbed into the shaft after Tegan. Assuming the shaft is a regulation size (why wouldn't it be?), Bulic's clambered over Tegan somewhere in the depths of a shaft barely big enough for one. Not necessarily impossible… but certainly intimate…!

'Eric Saward insisted that the Doctor should at least *attempt* to save the Silurians…'

The Doctor spots Bulic motioning him into the computer room, and sneaks away. They set off for the Chemical Store – but are fortunate to run into Turlough and Preston.

- Originally, Turlough and Preston saved the Doctor and co from a pair of Sea Devils, shooting the reptiles in the head (the scene is preserved in Terrance Dicks' novelisation). Turlough's cowardice was significantly emphasised in Saward's Part Four rewrites – it's clear that all he cares about is saving his own sorry hide!

In the store, they are startled by another Sea Devil – whose weapon punctures a hexachromite cylinder, the gas killing it horribly. The Doctor searches for an alternative weapon, to disable the reptiles. A missile alert sounds: the base's weapons have been armed and targeted. The Doctor's party begin pumping hexachromite through the ventilation system. They are discovered by Sauvix, who kills Preston before being gassed by Bulic.

Yeugh! The vital green slime for all 1980s *Doctor Who* monsters.

- Preston survived to the end of Byrne's draft – it was Saward that killed her.

Taking oxygen masks to help the Silurians, the Doctor and his companions head for the Bridge, to plead with Icthar.

- On the other hand, it was Saward insisted that the Doctor should at least attempt to save the Silurians, by introducing the (ultimately futile) oxygen masks.

The missile run has moved to red alert when they arrive. The assembled Silurians collapse – but not before Scibus activates the launch procedure. With less than three minutes to go, the Doctor takes the place of the synch op, in a bid to abort the countdown. Icthar revives long enough to aim a weapon in the Doctor's direction…

- 1970-vintage Silurians used their 'third eye' as a weapon against their enemies – no need to pick up guns. Another clear indication that Icthar was not at Wenley Moor…

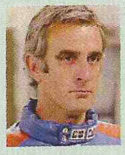
… but his shot goes wild and hits Vorshak, when Tegan and Turlough intervene. Turlough kills him while Vorshak helps the Doctor undo the launch, the countdown being cancelled with seconds to spare. Vorshak, hit by Icthar's shot, collapses and dies.

- Vorshak was also spared by Byrne, but killed in Saward's revisions.

The Doctor looks around the body-littered Bridge and says: "There should have been another way." DWM

» Where else have I seen…?

TOM ADAMS


(1938-) Vorshak

TV appearances include *The Avengers: Death on the Slipway* (1961) as PC Butterworth/*The Far Distant Dead* (1961) as Rayner/*Take-Over* (1969) as Grenville; *Journey to the Unknown: The Indian Spirit Guide* (1969) as Jerry Crown; *UFO: The Psychobombs* (1970) as Captain Lauritzen; *Hammer House of Mystery and Suspense: Mark of the Devil* (1984) as Westcott.

Film appearances include *Licensed to Kill* (1965)/*Where the Bullets Fly* (1966) as Charles Vine; *The House That Dripped Blood* (1971) as Richard/Dominic.

IAN McCULLOCH

(1939-) Nilson

TV appearances include *The Borderers* (1968-69) as Robin Graham; *Survivors* (various episodes, 1975-1977) as Greg Preston; *Hammer House of Horror: Witching Time* (1980) as Dr Charles Henderson.

Film appearances include *It!* (1966) as Detective Wayne; *The Ghoul* (1975) as Geoffrey; *Zombi 2, aka Zombie Flesh Eaters* (1979) as Peter West; *Contamination* (1980) as Commander Ian Hubbard; *Zombi Holocaust* (1980) as Dr Peter Chandler.

INGRID PITT

(1937-) Solow

Other *Doctor Who* appearances *The Time Monster* (1972) as Galleia.

TV appearances include *Jason King* (1971); *Smiley's People* (1982) as Elvira.

Film appearances include *The Vampire Lovers* (1970) as Marcilla/Carmilla; Countess Dracula (1971) as Countess Elisabeth; *The House That Dripped Blood* (1971) as Carla Lynde; *The Wicker Man* (1973) as Librarian; *Minotaur* (2006) as the Sybil; *Beyond the Rave* (2007) as Tooley's Mum.

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
» CDs » Toys » Merchandise and more!

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> “The glitz and baubles will have fitted well into any Christmas living room...”

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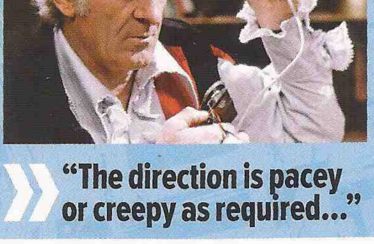

» “The direction is pacey or creepy as required...”

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» “A real change from the usual leaving scenes...”

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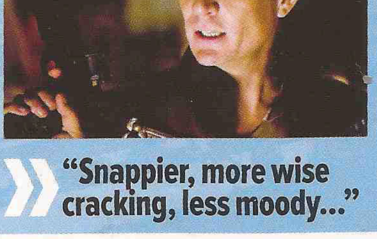

» “Snappier, more wise cracking, less moody...”

THE DWM REVIEW

Wannabe companion Astrid Peth dreams of visiting the stars...

Voyage of the Damned

BBC One 25 December 2007
Starring David Tennant, Kylie Minogue, Clive Swift, Geoffrey Palmer, Russell Tovey, Gray O'Brien, Clive Rowe, Debbie Chazen
Writer Russell T Davies **Director** James Strong

IF YOU'RE READING THIS MAGAZINE, THEN the chances are that you're not really among the target audience for a *Doctor Who* Christmas Special at all. "What?" you gasp. "I was counting the days. Since June. Are you mad?" Well yes, and so are you. Rather than being squeezed on a sofa with several generations of family sharing the Rennies and Quality Street, as we collectively identified "her", off "that thing", I was cold and alone upstairs in the spare room with the portable telly, lest anyone cough over a character's surname, or walk in front of the screen during some vital business, such as the Best Boy credit. More fool me: that's not what Christmas should be like. I suspect that the makers of *Doctor Who* know this and delivered a Special that, like a tin of Quality Street or a *Doctor Who Annual*, rewards most when dipped into, rather than devoured single-mindedly.

Rather than building on or delving into its situations, like a spy thriller, or murder mystery, *Voyage of the Damned* reiterates the same themes on lesser and grander scales. Four different characters sacrifice their lives over the course of the adventure, for a range of motives. Two individuals cast adrift are adopted by the Doctor. Impacts with the *Titanic* form the three peaks of the drama at its beginning, middle, and end. By spreading its essence throughout, the piece defends itself against interruption and distraction, like a cruise liner made by lashing lots of identical lifeboats together.

Another Christmas Day, and another formally-attired spiky redhead joins the Doctor. However, he's shorter than Donna Noble, less mercurial, and aspires to be a groom rather than a bride. The transition from alien to historical that occurs around Bannakaffalatta's neckline symbolises the gleeful pot-pourri of places and times populating the starship *Titanic*. The opening revelation, that this is a spacegoing recreation of the original, is not enough for writer Russell T Davies. Rather than just repeating the 1983 *Doctor Who* serial *Enlightenment*'s reenactment of maritime endeavors in space, he continues to throw further diverse references into the mix. Aliens in black tie would have been sufficient to divert, and although perhaps excused by the later revelation of their comically inconsistent grasp of Earth culture, the strains of *Winter Wonderland* (1934) across the ballroom of *Titanic* (1912), contribute to an initial incoherence.

Geoffrey Palmer as the murderous Captain Hardaker.

'Astrid is the embodiment of the perfect companion; so who better than Kylie to play her?'

The *Titanic*'s passengers and crew hail from Sto, a world whose mundane name hints at how alike they are to contemporary Britons. Once the viewer has taken on that they are from that rich comic vein by which everyone in the universe is essentially the same, like Douglas Adams' ark full of flotsam in *The Hitch-Hikers' Guide to the Galaxy*, they make sense, but before then, it is baffling, for example, that the bridge crew, out of sight of the passengers, should still converse in nautical argot. The benefit of portraying near-humans like this is that they can contain the full range of human types. Other alien races, by contrast, adopt one set of characteristics en masse, full stop. Ever seen a gossipy Ood? A servile Slitheen? An avaricious Dalek? Thought not.

Voyage of the Damned's strongest card, by far, is the range of well-drawn, distinctive characters, unashamedly following the disaster movie recipe of throwing a collection of people from all walks of life into a vessel and then shaking it violently to make them collide with one another. Gray O'Brien's Rickston Slade is an inevitable presence, a self-interested investor with only the faintest whiff of likeability. He is joined in the Doctor's band of survivors by Jimmy Vee's aforementioned Bannakaffalatta, whose pidgin English and unflappable stoicism bring to mind the sherpas and bearers of the original *Titanic*'s colonial times. That's the toffs covered. Representing the real world are the Van Hoffs, a *You Are What You Eat* couple of blue-collar lottery winners, whose forgiving love for one another is simple and moving. But the prize for pathos and depth must go to Clive Swift as Mr Copper, the tour guide. In

The brave band of survivors try to make their way to safety.

the course of many weekends traipsing around stately homes and other sites of historic interest, I've encountered innumerable Mr Coppers, usually retired men or women, who volunteer their time to volunteer information about the premises and artefacts they've grown close to. I do glaze over a little, but their seniority confers an authority I would never doubt. Still less would I suspect they were as woefully misinformed as Mr Copper here.

What almost every featured artist has in common here is perfect physical casting. Beyond obvious attributes as Jimmy Vee's short stature or Debbie Chazen's reubenesque pulchritude, they all *look* the part. Take the bridge crew: Geoffrey Palmer's bulldog jowls and weary eyes bring exactly the right moribund weight to Captain Hardaker, a dying man who has made a decision that is not resting easily. Next to him, Russell Tovey's Midshipman Frame, with all his life to live, looks more like a puppy, still wet behind his impressive ears.

It's fun to see the unmistakable form of a 1980s pop star in *Doctor Who*, and the moment David Tennant, already all blue jaw and side parting, loosens his bow tie and opens his collar button, Spandau Ballet's Tony Hadley is indeed reborn. The national press however, seems to have made rather more fuss of Kylie Minogue, or 'Kylie', as one now, I believe, should refer to her. It's a pity, in a way, that so much attention should be focused on such a slight creation. Surrounded by such a carnival of characters, Astrid is in danger of being overshadowed by the other survivors. With few distinguishing idiosyncrasies, the only force that brings her and the Doctor together is mutual attraction, and it's almost as if he's giving her the glad eye out of habit rather than because there's anything remarkable about her. Astrid is in some ways the embodiment of the perfect companion; the fairytale princess, who dreams of travelling to other worlds. So who better than the original pop princess, to play such an idealised creation?

Although they're all in the same boat, there are no prior unrevealed connections between the souls the Doctor must save. We don't, for example, learn that Astrid and Rickston were once lovers, or that Copper is being blackmailed by Bannakaffalatta. Instead of connections, their stories have similarities and parallels, in the same way that the storyline reiterates themes and situations. Both Astrid and Copper, for example, have nothing waiting for them back on Sto, and would be delighted to take up with the Doctor. If you think Captain Hardaker's life assurance scheme, to see his family right after the *Titanic* disaster is inconsiderate to innocent lives, wait til you see the human cost of his employer, Max Capricorn's. And both Mrs Van Hoff and Mr Copper have been somewhat disingenuous as to how they came to be on board.

The glitz and baubles festooning the *Titanic* will have fitted well into the corner of any Christmas living room. Staying with 1980s popular culture, the ship is equipped with a pair of very *Star Trek: The Next Generation* starship engine pods, and Bannakaffalatta's cyborg torso brings to mind Davison-era *Doctor Who*'s own Kamelion (still no news of a spin-off series there, fans). No attempt is made to follow Newtonian mechanics, with the laws of Warner Brothers animation followed instead, so that even a stricken starship somehow exerts Earth like gravitational attraction on its occupants, especially the hovering haloed Host robots, who plummet like Road Runners once zapped. Coincidentally, the ship appears to desribe an impossible halo orbit above the Earth, so that the planet is always visible downwards through the portholes. Hard sci-fi this ain't, but then I can't recall *2001: A Space Odyssey* ever being BBC One's Christmas Day blockbuster movie. Playing for thrills is vindicated as the ship's tortured infrastructure creaks and groans before she plummets.

MOVIE BUFFS WILL HAVE BEEN REWARDED with nods to the *Die Hard* series ("What am I on about: my Christmases are always like this") and big screen *Titanic* director James Cameron's earlier *Aliens*, as Astrid's appearance in the forklift truck reprises Sigourney Weaver's in industrial exoskeleton at the climax. Long-standing *Doctor Who* fans get an even more pointed reference: the Host, the ship's complement of service automata, are a note-perfect salute to 1977's *Robots of Death*, from their BAFTA award faces to their maddeningly constant vocal inflection. Information: The line about going haywire and strangling the passenger, the robot mortuary, and the hand trapped in the bridge door are all unmistakable tributes.

It's hard to spotlight deficiencies in Russell T Davies' script without understanding as a result why they're there. The action is followed by not one but two interminable farewell scenes. The first, to Astrid, does at least facilitate her most poignant emotions, and enables Copper, in the Doctor's ensuing silence, to muse on his behalf on the ethical implications of deciding life and death. There's a message of sorts here; that fate is fickle, and that self-interest is naturally far more beneficial to the self than self-sacrifice. David Tennant's Doctor does seem unusually muted, especially for the first half hour, so his jingoistic CV, straight to camera, if still incongruous, does at least redress the balance. Certainly, this isn't the most joined-up adventure, but a charitable Christmas interpretation is that the replacement of actions and consequences with repeated themes makes for a Special that can be enjoyed in whole or part. Actually, I think I said that earlier, but saying it again here means you won't have missed it if you skipped straight to this paragraph. More serious is the promotional emphasis on the character of Astrid, when she, and to an extent the Doctor, as well, were drowned, as it were, by the grander performances washing over them. In a fair world, perhaps our Christmas issue should have boasted a ballgowned Clive Swift draped around a Dalek, but as *Doctor Who* entertainingly demonstrated this Christmas, this isn't a fair world. **DO**

Captain John (James Marsters) has a strong effect on Jack in *Kiss Kiss, Bang Bang*.

Torchwood Series Two

BBC Two 16 January 2008

Episode 1 *Kiss Kiss, Bang Bang* **Starring** John Barrowman, Eve Myles, Burn Gorman, Naoko Mori, Gareth David-Lloyd, James Marsters, Kai Owen **Writer** Chris Chibnall **Director** Ashley Way

SECOND DATES CAN BE DISAPPOINTING. After a first, nothing-ventured-nothing-gained evening of spontaneity, when the two of you had lost your inhibitions but still showed your best side, a second encounter marks the beginning of commitment and the possibility that initial infatuation may not be recreated. And of course, you leave a first date intoxicated, either by Bacchus or Cupid, but arrive for the second clear-headed and expectant.

So it was with the return of *Torchwood*. The opening minutes of its second series were a stark notification that the programme and its audience would be starting again from first base, and that the wanton intimacy of our first encounter could not be relied upon. When the deeply incongruous "blowfish" (my quotes – after all, it was neither a fish in a suit, nor a man in a suit with a fish's head, but rather a man in a suit with an entire fish for a head, surpassing for oddness anything before seen infesting Cardiff) ran through quick professional and personal CVs of the team, it felt like a second-date couple awkwardly playing out their "So – what did you say you do for a living?" and "How do spell your surname?" snog-postponing small-talk.

The second-date uneasiness is embodied in the returned Captain Jack, who, it's established has been away for a while longer than his last scene in *Doctor Who* hinted. Like the rest of the team, he's been though a personal epiphany and come out stronger, but unlike them, following the group development path snappily known as forming-storming-norming-performing (with ample storming having been evident in the first series), he has been liberated from leading by example and keeping a straight face. His first line, a glib "did you miss me, kids" as an innocent member of the public bleeds to death at his feet is worthy of James Bond at his most tasteless, celebrating the gruesome death of an enemy henchman with an excruciating pun. A few scenes later, he's condoning murder, albeit in a tongue-in-cheek way. It's like only noticing nicotine stains or a tattoo when you hook up with a partner for the second time.

You can see where Jack gets it from. The second date is when partners start mentioning your predecessor a bit more frequently, only here is Jack's in person. Captain John is, by any definition, a psychopath. He's blind to the viewpoint of anyone else, and more crucially, their right to stay alive, and operates a hot and cold persona that twinkles and charms one moment yet, lashes out viciously the next. Jack's response to John's devil-may-care hedonism is probably the most significant hint as to *Torchwood*'s direction from this instalment. Rather than being all Doctorish and appalled, he's infected by John's recklessness. With the first tangible filling in of Jack's origins and vocation, comes the erosion of others' faith in his character and motives. The bargain is that he's now less mysterious, but more ambiguous.

I'm glad one of the Hub's workforce at least has become more unpredictable, because the enforced team-building among his colleagues has smoothed off their rough edges. What made *Torchwood*'s first run so distinctive was their very fallibility, disharmony, and personal baggage. At times here, they come across like Stepford Wives, compliant clones of their former selves. I maintain hope that this is a temporary cessation of hostilities, and that from this idyllic plateau, where Gwen is faithful and betrothed, Tosh is self-confident, Owen seeking happiness rather than pleasure, and Ianto capable of moving on from his tragedy, things can only get worse. There's a sole glimmer of promise here when Gwen angrily takes Jack to task for his impromptu leave of absence.

It's dangerous to assess a change of direction based on one sample, but that's exactly what *Torchwood* would do, so I'll likewise eschew caution. The returning series appears to be snappier, more wisecracking, less moody. It doesn't rain all night any more, and the team banter rather than exchanging mute accusatory glances. The question is, does the title *Kiss Kiss, Bang Bang* sum up the whole series or just this episode's guest character? Will *Torchwood* be all escape-proof handcuffs and paralysing lip gloss from now on, or did such fripperies disappear into the rift with Captain John? A clue came from the BBC Two announcer who introduced the new series, not as "punchy, pacy, and funny" but "punchier, pacier, and funnier," implying that for all the series' proven diversity, this change of mood is deliberate and persistent.

Like Captain Jack's previous return, in *Doctor Who*'s *Utopia* last year, *Kiss Kiss, Bang Bang* involved a lot of reacquainting and catching up, meaning that the actual story of the week fought for space, even if generously recognising this escapade as anything more than a framework over which to drape the characters of the *Torchwood* team and their reactions to and with Captain John. So, I'll defer judgement on whether *Torchwood* and I have a future, until we've been on a few more varied dates. But I fancied her more without the lip gloss. DO

> 'Captain Jack is now less mysterious, but he's become more ambiguous...'

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THE DWM REVIEW

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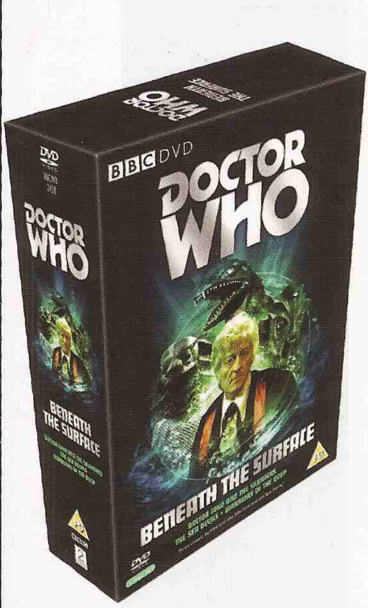
The Doctor says "HAI!" to a Sea Devil.

Beneath the Surface



DVD box set 2lentertain

Contains *Doctor Who and the Silurians, The Sea Devils, Warriors of the Deep* **Starring** Jon Pertwee, Peter Davison **Writers** Malcolm Hulke, Jonny Byrne **Directors** Tim Coombe, Michael Bryant, Pennant Roberts **RRP** £39.99

2lENTERTAIN'S DVD RELEASE schedule plunges headfirst into 2008 with this three-story box set. From cave-dwellers to conspirators, sea monsters to Steve Strange make-up, these discs have got the lot.

Although only the Third Doctor's second outing, *Doctor Who and the Silurians* shows a confident series striking out in a new direction. Okay, so he's not called Doctor Who [*oh, really? – Ed*] and they're not called Silurians but, that aside, plenty of the Pertwee trademarks are in evidence as early as Episode 1. There's a touch of light a capella crooning, a bit of business with Bessie out on the open road and some sharp words in the face of officious authority, here personified by Dr Lawrence (Peter Miles, putting in an excellent on-the-brink performance). As director of Wenley Moor's premier atomic research facility – he's got a power complex in more ways than one – Lawrence is quite reasonably put-out that UNIT is trampling all over his experiments into 'forces beyond understanding', especially when the Brigadier (Nicholas Courtney) sets up a field office made of red curtains right in the middle. But then, since when did fiddling with nuclear energy ever augur well in *Doctor Who*?

Suspiciously, this Derbyshire village is packed to the rafters with Scots – one of whom, Dr Quinn (a pre-*Porridge* Fulton Mackay), nearly blows the whole caper from the get-go by telling the Doctor all about the caves below and two missing spelunkers (not as rude as it sounds). Quite why the caves pique the Time Lord's interest so much remains unexplained. Pretty soon he is coming face to face with a Chromakeyed rubber dinosaur puppet that would put Noel Edmonds' 1970s pal Posh Paws to shame – and the adventure really kicks off.

Plagues and politics notwithstanding, these seven episodes comprise a carefully layered oral history of the Silurians weaved into some emotionally-tuned exploration of society, culture clashes and evolutionary themes. Plenty to ponder but, in truth, little action on screen – the story cuts from location to location with a staccato brevity and most of the characters are ensnared in cages, barns or red tape on more than one occasion.

The Sea Devils, by contrast, is far more fluid – from potholers to portholes in one easy bound. Only the Master (Roger Delgado, charming his way back into the series he dominated throughout the previous year) is confined at the story's opening, though pretty soon even he's weighed anchor and is lashing up a signal sonar trigger mechanism to his dipodes (again, not as rude as it sounds).

Malcolm Hulke's script dispenses with the need for complicated exposition by making the Sea Devils close relatives of the Silurians, despite an

Illustration BEN WILLSHER

entirely different physical appearance, adopting watered-down versions of their land-based cousins' morality and motivation. One or two other elements smack of the familiar, too: Parliamentary Private Secretary Robert Walker (Martin Boddey) is the obligatory, pompous government bureaucrat, Clark (Declan Mulholland) another ordinary Joe driven incomprehensible with fear by a monster, and Captain Hart (Edwin Richfield) is the Brigadier in all but name. Even the story's most iconic moment, the Sea Devils' celebrated emergence from the incoming tide, is a retread of a similar scene from *The Dalek Invasion of Earth*.

That said, where *The Sea Devils* does score highly is in its direction, which is either pacy or creepy as required. Each of the sets is treated differently (from the terrifying terrapins' undersea lair to the unusual angles of the deserted sea fort and the dirtied-down realism of the sub), plus there is more than enough stunt-heavy, explosive location footage to keep things rattling along nicely. The presence of the Master avoids the need for a padded-out second-string plot, and the assistance of the Royal Navy ensures plenty of real marine officers on hand to bulk out the troops (instead of yet more bulky, padded-out UNIT troops).

With landmines, anti-aircraft guns, depth charges and missiles all put to good use, there's nothing in *The Sea Devils* that doesn't get shot at or blown up at some point, which does rather contradict the core pacifist message of the earlier story. By the time we reach *Warriors of the Deep*, however, the same point is less a subtext than it is an inescapable undertow, dragging everything with it. As a parable about the futility of the Cold War, Peter Davison's four-parter just about succeeds.

'As a parable about the Cold War, *Warriors of the Deep* just succeeds.'

Where the story fails, however, is as a narrative addition to the folklore of Hulke's reptilian species. While man is busy pitting proton missiles against fellow man, the Silurians have bigger fish to fry. Unfortunately, this particular fish goes by the name of the Myrka, a creature so dreaded that just reading about it on these pages can loosen the bowels. With laughter.

The Doctor, meanwhile, arrives on Sea Base Four, a futuristic New Romantic military outfit riddled with paranoia about foreign enemy power blocs and yet staffed with dodgy, foreign-accented double agents. Two, Solow (Ingrid Pitt) and Nilson (Ian McCulloch), are plotting to use a duplicate program computer disc to delve into a junior officer's mind (and possibly steal all the personal data of everyone registered at Sea Base DVLA into the bargain). Before long, pretty much everyone is dead. Welcome to Season Twenty-One.

90 minutes after this photo was taken, the man on the far right was surrounded by a pile of corpses. If you have any information, please call Crime Stoppers...

» DVD Extras

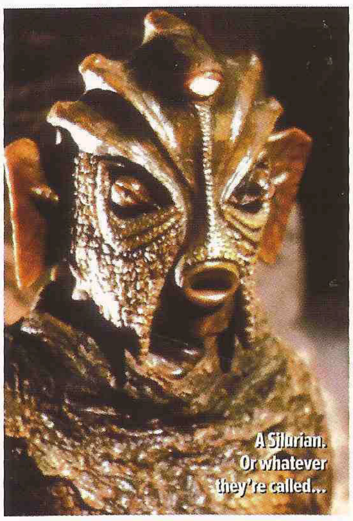
Here's an old joke. How many *Doctor Who* fans does it take to change a light bulb? None – they just use the hideously bright lighting from *Warriors of the Deep* to illuminate the entire room.

Such is the bad reputation of the 1984 serial – an attitude which is reflected the extras in this box set. Whereas one might expect a certain amused detachment from the Peter Davison and Janet Fielding double act (in fine, gently ribbing, form again on commentary duties), the accompanying documentaries are no less critical.

Not a single one of the production's flaws or shortcomings goes unaddressed; even the CGI recreations of Sea Base Four in *The Depths*, the 'making of' story, are pointedly darker lit than the originals.

The Myrka stars in *They Came from Beneath the Sea*, a featurette devoted to how tough to get into, operate, move, dress and paint the thing was. Ultimately, you can't help but feel sorry for both the poor old panto horse and director Pennant Roberts.

The production-bashing is less prevalent on *Hello Sailor*, George Williams' admirably assembled documentary on *The Sea Devils*. Shot mainly on location, it makes good use of some recently unearthed behind-the-scenes 8mm film recordings provided by one of the Royal Navy officers on duty at the time.



A Silurian. Or whatever they're called...

Producer Barry Letts and script editor Terrance Dicks paint a vivid picture of Jon Pertwee the raconteur, *bon viveur* and elegant adventurer. Indeed, *The Sea Devils* seems to have generated more colourful anecdotes than both the other stories put together. We learn about how military exercises in The Solent were re-arranged around the filming schedule, how both Roger Delgado and Edwin Richfield passed themselves off as uniformed officers, and why the effects team's pursuit of authenticity almost unwittingly let out top secret nuclear submarine designs.

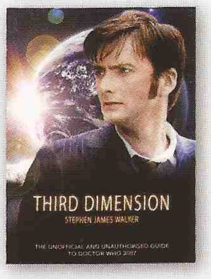
Malcolm Clarke's innovative incidental sound is examined in *Musical Scales*, Mark Ayres describing Clarke's otherworldly racket as the composer literally fighting with the Radiophonic Workshop's EMS synthesiser. Carey Blyton's quasi-medieval contribution to *Doctor Who and the Silurians* gets similarly short shrift; and, while Ayres admits that such experimentation was "instrumental in getting electronic music into people's experience," it's sad that Jonathan Gibbs' wonderful score for *Warriors of the Deep* is ignored.

The two-disc, beautifully restored Silurian story fares best in terms of extras. Geoffrey Palmer lends his accomplished tones to *What Lies Beneath*, an illuminating comparison of *Doctor Who* then and now which also puts this story into contemporaneous social context. Intelligently written by David Harley, the documentary examines the influences and ideologies that underpin *Doctor Who and the Silurians*, taking into account the politics of the era and the beginnings of the anti-establishment satire movement.

Going Underground also touches on the 'reds under the bed' concern although, in the case of the Silurians, 'greens under the bed with red third eyes' might be more accurate. Much is made of Barry Newbery's effective set design and Coombe's use of (for the time) groundbreaking point of view shots.

Welcome contributions are also made by most of the surviving cast members on the accompanying commentary, an audio track with an unmistakeable air of smoking jackets and rich, deep leather chairs. However, the last word must go to Peter Miles, who credits any success on screen to the actors' "partly fantastic imagination" and proves that, sometimes, when you scratch beneath the surface, you find nothing but purest luvvie. **SB**

» Third Dimension



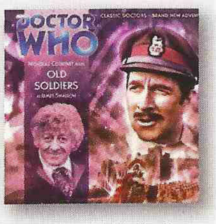
Book Telos Publishing Ltd
Writer Steve James Walker
RRP £12.99

THE THIRD VOLUME OF TELOS' comprehensive new *Doctor Who* guides has undergone something of a regeneration. Now edited by Telos stalwart Stephen James Walker, the regular scene-setting section (noting all the main events, news stories and promotional activities that have happened between the end of Series Two and Series Three) has been reformatted from one long report to a series of daily bite-size bulletins, and presented like a countdown (*eg*, 'Friday 23 March 2007: T minus eight days', *etc*). Another change comes with the story review section, which dispenses with the fan panel of previous volumes to be handled now by Walker alone.

In all, the changes have been for the better. The countdown approach to the news coverage section makes the information much easier to digest and, with its clearly marked dates, much quicker to find again. The review section is also a lot less confused, without so many opposing views, although other opinions are still included in a selection of press and fan reaction – most of it markedly more positive than the mixed examples of Series Two.

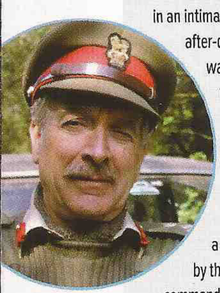
Walker's own detailed analysis shows that, except for *Evolution of the Daleks* and *42*, he thought the series "outstanding". His assertion that David Tennant is the best leading man that the series has ever had is typical of the bold opinions to be found within this book. **VB**

Companion Chronicles: Old Soldiers



CD AUDIO DRAMA Big Finish
Starring Nicholas Courtney
Writer James Swallow
RRP £8.99

GIVEN THAT HE'S BEEN A mainstay of *Doctor Who* for 40 years, you'd be forgiven for thinking that there's very little left to say about the Brigadier, even if it is said in the oak-solid tones of the venerable Nicholas Courtney. Over the years, there has been a tendency for writers approaching the Brigadier to add wives, mistresses, illegitimate children and all manner of other inventions in an attempt to flesh out the character.

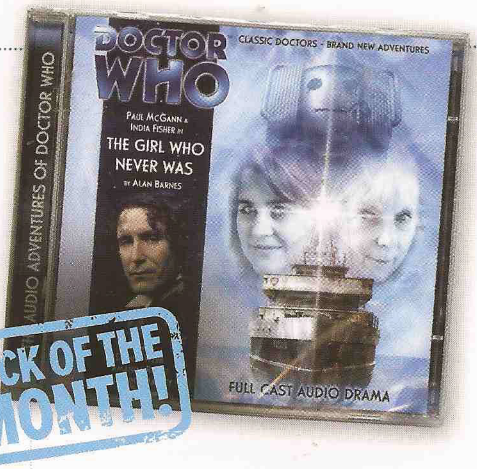


Old Soldiers takes a different tack, beginning with a toast to absent friends and continuing in an intimate, anecdotal after-dinner kind of way. This is a story that strips away the ephemera and addresses the Brig on his own terms – as a soldier. He isn't a man tortured by the pressure of command and the decisions he's taken, rather one who is grimly determined to do his duty, unapologetically making tough choices when he has to.

What this amounts to is a slow-burning play that's content to show us the Brigadier in action and in his own words, viewing the Doctor as a friend, certainly, but also as a useful tool in the arsenal of Earth's defences; he's filled with compassion for his fellow comrades, but never loses sight of their duty. Phantom soldiers stalking round an old German castle can't rattle this Brig, because he knows exactly who he is and what he's capable of. *Old Soldiers* shows us that the UNIT family – the Brigadier's real family – doesn't just consist of Captain Yates and Sergeant Benton making tea; there's a sense of shared history and of shared experience between these men that brings to life a world we hardly ever saw on television. For that reason, *Old Soldiers* is stirring stuff. **MM**

The Girl Who Never Was

Audio Drama Big Finish
Starring Paul McGann, India Fisher
Written by Alan Barnes **RRP** £14.99


DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL McGANN & INDIA FISHER IN
THE GIRL WHO NEVER WAS
BY ALAN BARNES
AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

PICK OF THE MONTH!

THE MOST RECENT BATCH OF Eighth Doctor audios have had a real 'end of an era' feel to them as the old team breaks up. *Absolution* was C'rizz's last bow, and *The Girl Who Never Was* marks the final adventure of the longest-ever serving companion, Charley Pollard who, aside from a couple of Specials and the BBC7 plays broadcast earlier this year, has accompanied this Doctor since his first audio seven years ago.

Attempting to take Charley to Singapore in 1932, they arrive instead in 2008, and the Doctor surmises that something has knocked them off course. Investigating the source of this anomaly, the TARDIS lands on a deserted ship where temporal corrosion activates the TARDIS' self-defence systems and transports Charley back to 1942. While the Doctor confronts the treasure-hunting Mr Byron and his 85-year-old mother, Charlotte Pollard in the present day, Charley discovers Cybermen hiding in the bowels of the ship, with a fiendish plan that spans half a million years.

In contrast to the doom-laden atmosphere of *Absolution*, *The Girl Who Never Was* starts on a lighter, even breezy note. Though Charley's set her mind on leaving the Doctor, the opening scenes effectively resolve the tension between the two of them – some might think too easily given the nature of their disagreement at the end of the previous play. However, given that they spend most of the story separated across time and space, it's important that at the outset there's a glimpse of their love for each other.

At the play's heart are the two Charlotte Pollards. As Charley the elder, Anna Massey is spot on – all sharp edges and keen excitement, you can practically see the twinkle in her eye as she goes on one last adventure battling the Cybermen. Meanwhile, adopting a Doctorish approach, young Charley runs rings round the Cybermen, as India Fisher reminds us why she's been such a successful companion.

> **'A brave conclusion – in short, it's nothing less than Charley deserved...'**

Alan Barnes, who wrote Charley's inaugural audio, makes sure that the energy and pace of the play never flags. The frequent jumps between time zones, and the mystery of what links 1942 and 2008 is consummately handled, with an explanation that doesn't disappoint – it's the *Doctor Who* audios' equivalent of *The Girl in the Fireplace*. What do threaten to disappoint, at first, are the final scenes of the play, which go beyond bittersweet and verge on bitter.

However, it's a brave conclusion, and a real change from the usual tearful-but-comforting leaving scenes that companions usually get: in short, nothing less than Charley deserved.

We're in the odd position of knowing what the future holds in store for the Eighth Doctor – he's already had a full season of stories with Lucie Miller earlier in 2007. However, it's hard to imagine this Doctor ever developing as much affection for anyone as he has for Charley – a bond so strong he was prepared to be trapped in another universe to save her (and which other English Rose does that recall?). Goodbye, Charlotte Pollard. You've been absolutely fantastic. **MM**

The Bride of Peladon

Audio Drama Big Finish
Starring Peter Davison, Nicola Bryant, Caroline Morris
Written by Baranaby Edwards **RRP** £14.99

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PETER DAVISON & NICOLA BRYANT IN
THE BRIDE OF PELADON
BY BARNABY EDWARDS
FEATURING PHYLLIDA LAW, YASMIN BANNERMAN AND JENNY AGUTTER WITH CAROLINE MORRIS AS ERIMEM
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

UNLIKE RECENT SERIES, IT USED to be rare for the TARDIS to revisit alien worlds or for the series to explore the long-term consequences of the Doctor's actions. The Peladon episodes from the early 1970s were one of the exceptions to the rule, and though the stories themselves aren't the best, the opportunity to go back and see what happened next and their clear parallels to current affairs puts them in a slightly different league to the norm. *The Bride of Peladon*, set 100 years after the Doctor's last visit, sees the planet more closely linked to the Galactic Federation than before, but still tormented by the same questions of membership. However, as the Frankenstein-ish title implies, writer Barnaby Edwards avoids making this another EU-style parable and instead plays on the gothic overtones of the TV episodes replete with secret passages, entombed villains, and melodramatic oaths of vengeance.

Most notably, and entirely appropriately given its title, *The Bride of Peladon* presents us with some fascinating and strong woman characters, from the villainous Voice through the proud Queen Mother Beldonia, the level-headed and forthright Princess Pandora, and our first female Ice Warrior (who sounds disconcertingly like a cold-ridden Mystic Meg). Even better, both Peri and Erimem get some of the best scenes in the play. Peri's double act with the Martian Ambassador as he investigates the mysterious death of his sister is an unusual but thoroughly enticing partnership.

There's something of the January Sales, 'everything must go' feeling about the *Doctor Who* audios at the moment thanks to C'rizz and Charley's recent exits, and Erimem's departure in this play. In her final appearance, Caroline Morris is as good as ever, and, particularly in light of recent events, the reasons for her going are utterly believable. Without giving the game away, it's a much more likely scenario than similar departures in the past, and fully in keeping with Erimem's character and values.

With so much for the female cast to do, it's unsurprising then that the male characters from the Doctor down fare rather less well. For example, while Ice Lord Zixlyr has some pretty decent scenes with Peri, he's basically the same as the other noble members of that race, wholly concerned with personal and familial honour, and ready to kill to protect it. Pelleas, meanwhile, is as limp as his royal predecessors, and by the end of the play seems destined to become the hen-pecked husband from a seventies sitcom.

Blessed with all-round great performances, from *The Sarah Jane Adventures*' Phyllida Law as the imperious Beldonia to Jenny Agutter's seductive Voice, tempting the weak male characters into terrible acts, *The Bride of Peladon* is a strong start to the year. **MM**

Doctor Who and the Space War Doctor Who and the Brain of Morbius

Audiobooks BBC Audio
By Malcolm Hulke/Terrance Dicks **Read by** Geoffrey Beevers/Tom Baker **RRP** £17.99 each

HAVING MADE A GOOD JOB OF Malcolm Hulke's *The Doomsday Weapon*, reader Geoffrey Beevers finds his second Hulke/Third Doctor/Master story *The Space War* (broadcast as *Frontier in Space*) a little more difficult to bring to life. Despite a tense first chapter in which the Doctor and Jo are mistaken for Draconian spies aboard an Earth cargo ship, and although Beevers adopts some broad voices for the lags and screws of a Moon-set penal colony, Hulke's story about a breakdown between great empires – Earth and Draconia – lacks momentum and focus.

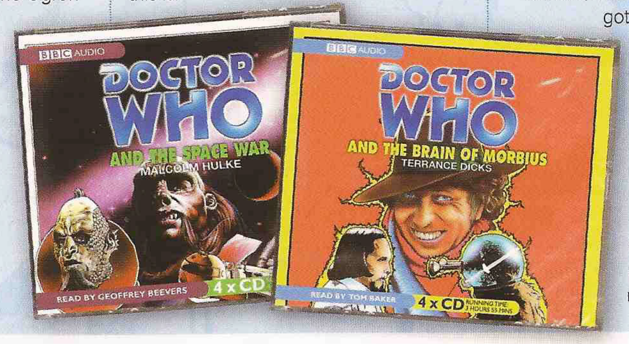
Hulke adds a few nice touches (*eg*, the candle Earth's Madam President still holds for the brusque General Williams) and paints a better picture of the Ogron homeworld, complete with a Tyrannosaurus-like lizard replacing the wobbly waterbed-like Ogron-eating monster of the television original. Beevers' natural reading voice can sound remarkably like Pertwee's when speaking the Doctor's lines; but the story's war councils and tribunals means action's thin on the ground, and too much locking the Doctor up means he spends too long on the fringes of the story rather than at its centre.

Tom Baker reads Terrance Dicks' novelisation of *The Brain of Morbius* electing to go his own way over the character of mad scientist Doctor Solon, which – performed with the creaky voice of an old man – is a million miles away from the more robust interpretation given by Philip Madoc, and can make Solon's speeches feel slow and drawn out.

No matter though. Dicks' story, about Solon creating a body for the brain of Time Lord criminal Morbius, is still captivatingly macabre. Anyone who has grown used to the Hammer Horror theatrics of the 1976 original would do well to revisit Chapter Three, *The Horror Behind the Curtain*, where they can reacquaint themselves with just how astonishingly direct and gruesome a tale this is.

New music and sound effects by Simon E Power add to both recordings. *The Space War* gets, amongst others, static-filled tannoy voices, a strange rhythmic pulse for the hypnotic device used by the Master to make people see what they fear most, and a spiky Irwin Allen-like theme around its chapters. *Morbius* sticks closer to its television counterpart, depicting the bleak planet of Karn, blasted by thunderstorms and driving rain. On this front, at least, the former is arguably the more inventive. Beevers puts in a good vocal performance of both the hissing Draconians and dim-witted Ogrons, and it's good to see Power has come up with an acceptable modulated Dalek voice for the creatures' surprise appearance at the end – much more effective than having the reader squawk the lines as has happened with previous releases.

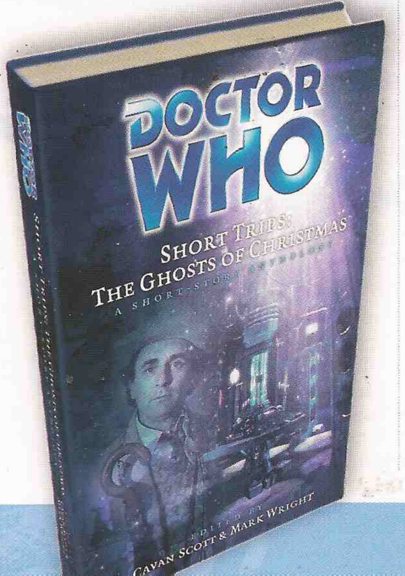
Overall, though, it's the traditional gothic trappings of Morbius that work best. Aside from some slight disappointment that the Doctor and Morbius' memorable mind-bending duel is read without any crescendo of whirring alien machinery, this is a fine enhancement of an enjoyable story and novel. **VB**



The Ghosts of Christmas

Short story collection Big Finish
Edited by Cavan Scott & Mark Wright
Written by Various **RRP** £14.99

AN ADVENT CALENDAR OF Christmas treats, the 25 stories in this latest *Short Trips* collection are split, *A Christmas Carol* style, into three sections: past, present and future. It's a nice idea, although the relative qualities of the three sections might have made it prudent to mix and match a bit more freely.



The first and strongest segment is *Christmas Past*, which begins with the scary and gripping *But Once a Year* and continues with *For the Man Who Has Everything*, a lovely character piece in which a lonely woman has a life-enhancing meeting with the Eighth Doctor. The emotive and touching *Tell Me You Love Me* confronts Barbara with memories from her childhood (something that develops into a recurring theme in the anthology, which is very much about childhood Christmases). *The Cutty Wren* and *Do You Dream in Colour* are both sweet, strong tales, rich with Christmas spirit, while *The Nobility of Faith* is a brilliant re-telling of the Aladdin story complete with pantomime trappings. *Christmas Past* concludes with two diverting and time-twisting stories: *24 Cranford Road* and *The Sommerton Fetch*. If the collection finished here, then it would be exceptional.

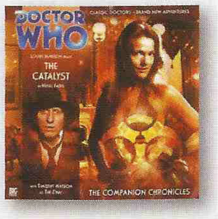
Christmas Present is more of a mixed bag, with the reasonable *Dear Great Uncle Peter* and *They Fell* separated by the bewitching and unnerving *Do You Believe in the Krampus?* The charming *Christmas Presence* is followed with two so-so tales: *Snowman in Manhattan* (mainly memorable for the First Doctor's department store Santa) and *The Crackers*. *Jigsaw* is a technical exercise in narration that works well, and is followed by *Dr Cadabara*, which reads like a tribute to a dodgy Amicus portmanteau tale.

Christmas Yet to Come is disappointing. *Far Away in a Manger* is a nice idea, mawkishly executed, while *All Snug in Their Beds* lazily pastes dialogue taken from a boring *Star Trek* plot. Sadly, *The Stars Our Contamination* is a downer too, a derivative retread of 1980s video nasties with the Christmas message feeling tacked on and trite. Fortunately, *Decorative Purposes* (a fun Eighth Doctor and Lucie story), *Keeping it Real* (told in Tegan's inimitable style), and the *Christmas Every Day* mean this section is not a turkey.

Linking the segments is the intermittently entertaining *Faithful Friends*, the story of the Brigadier's Christmases, which manages to irritate by replaying his TV dialogue as if it's catchphrases from *The Catherine Tate Show*.

Starting strongly, *The Ghosts of Christmas* loses momentum as it continues, so that far from being the most gripping section of all, the *Ghost of Christmases Yet to Come* is more bum-numbing than spine-tingling. Humbug aside, though, this is a decent collection and well worth dipping into. **MM**

Companion Chronicles: The Catalyst



CD AUDIO DRAMA Big Finish
Starring Louise Jameson
Writer Nigel Fairs
RRP £8.99

THE LAST OF THIS CURRENT series of *Companion Chronicles* revolves around Leela, the leather-clad warrior who accompanied Tom Baker's Fourth Doctor. While actress Louise Jameson is a familiar voice from the *Gallifrey* audios, *The Catalyst* recounts one of Leela's earlier adventures, back in the days when the Doctor was hoping to transform the noble savage into an educated Eliza Doolittle. The Doctor has taken Leela to a genteel Edwardian house, and while he enjoys dinner with his old friend Lord Douglas, his host's prim daughter and Leela explore below stairs, where old secrets are perhaps best left buried.

Of the two episodes, the first is by far the best. There's something inherently satisfying about watching Leela demolish the pretentious small-mindedness of the middle classes, and writer Nigel Fairs seems to take iconoclastic delight in having Leela question and cajole the young and eminently slappable Jessica Douglas into rebelling against her other's propriety. It's a delight that Louise Jameson seems so share, if her deliciously biting impersonation of Jessica's cut-glass tones is any indication. In any case, Jameson's Jessica is more convincing than her Fourth Doctor, and it's in these few brief scenes that you realise how priceless Tom Baker's voice would be for audio.

The second instalment lacks the devilish fun of Leela's partnership with Jessica; instead, it gets to the point of the Doctor's visit to Lord Douglas, and in the process unveils the whole sordid story of the Z'nai. Although the final part feels flatter and less engaging than the first, this is still worthy stuff. **MM**

THE DWM REVIEW

Dalek Empire: The Fearless – Part 3

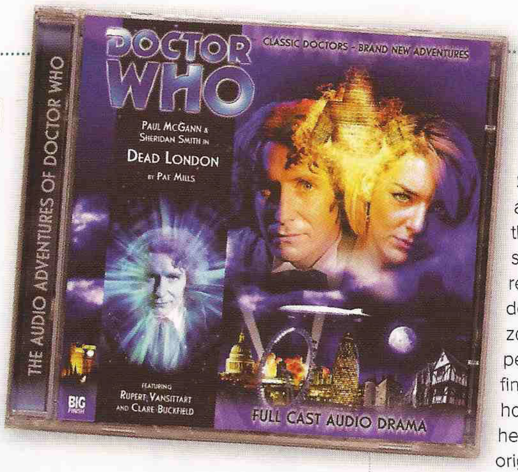
THE CLIMAX OF PART TWO OF this absurdly gripping series saw Kade and his Fearless squadron sent on an assassination mission. As the third instalment opens, there are hints that the Dalek Emperor is not only aware of the Earth Alliance's plans, but is playing a long game with them. It adds an immediate note of unease into what unfolds as a distinctly queasy drama.

Built to battle the Daleks, some members of the Fearless squadron are uncomfortable with their orders to eliminate their fellow humans, and this insubordination in the ranks is one more factor that threatens to ignite the ever-simmering Salus Kade (Noel Clarke). And while Clarke's performance in this episode occasionally evokes a surly teenager, for the most part his Kade comes over as a dangerously perceptive sociopath. In contrast, Susan Mendes (Sarah Mowat), though equally intelligent, is disturbingly calm – even when her life is in immediate danger. This allows those she's inspired to justify her motives and reveal the truth about her and Kalendorf's plans. The cat and mouse play between the two of them is hair-raisingly good, especially since until the climax of the audio it's not clear which is the hunter and which the prey. Because the listener is given both sides of the story, we're disconcertingly placed in the same position of Kade, not quite sure of what – or who – to believe.

Everything else revolves around these two, and while the play has its moments – making us feel sympathy for a wounded Dalek, and conveying the Daleks' fear of the Fearless squadron – it's the interplay between Clarke and Mowat and the double-whammy of a cliffhanger that make this penultimate instalment at least the equal of its predecessors. MM

Dead London

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith
Written by Pat Mills **RRP** £10.99



THE SECOND SERIES OF BIG FINISH'S Eighth Doctor and Lucie plays for broadcast on BBC7 begins with an episode written by *2000AD* creator Pat Mills – and it shows.

Featuring the first outing for a brand new, dizzying re-mix of the theme tune, and unfolding across multiple versions of London in different time zones, this is as visual as audio gets. You can picture the comic-strip panels as the Doctor is put on trial, or Lucie is confronted by a vast wicker man. You're left feeling more like you've just digested a graphic novel than having listened to an audio.

The story opens with the Doctor and Lucie separated across time zones: while the Doctor faces the death sentence for a minor parking violation, Lucie is stuck in 1917 sheltering from zeppelin air raids and confronted, in the audio's creepiest and most memorable moment, by the blind, whispering Blackout Killer. As the plot thickens, it becomes clear that they're facing a villain who can transport them, at a whim, to any year from a London threatened by Boudicca's revolt to 2007. But even this is misdirection: Mills is a master storyteller, and drops clues throughout the play that he reminds us of, with a flourish, at the climax. Even these tend to be visual, with an item of clothing early on pointing the way to the truth.

As they're separated, both the Doctor and Lucie pick up an interim travelling companion. In the Doctor's case it's tightrope artiste Spring-Heeled Sophie, a chirpy Cockney with light fingers and something that the villainous Sepulchre is desperate to reclaim. Lucie is paired with the yellow-faced Belle, whose good cheer in the face of German bombs is familiar from countless Ealing films. Both of them are archetypal London characters, almost aspects of the city itself; and indeed the play does cast London in the lead role. Dirty, lost rivers, cheerfully murderous crowds and avuncular hangmen add a suitable dash of colour, and wherever our characters go they're dragged back to familiar locations.

The villainous Sepulchre, feels like an appropriate enemy for this believably grimy tale simply because his coldly reptilian detachment doesn't fit in any time zone. Rupert Vansittart's performance is absolutely fine, and although the hoarse, whispering voice he uses isn't especially original it works well. Like the other characters, though, he's very much of a 'type', with no significant depth or nuance, or development.

Strong on plot, with broad characters and charged with the kind of page-turning relentlessness of the very best comic books, *Dead London* is a suitably effective season opener. What the story may lack in subtlety or emotion, or in small, beautiful moments, it more than makes up for in big, dramatic flair; and though it's unlikely to move anyone, it should be enough to convince them to stay tuned to see how the rest of this promising new series of adventures develops. MM

'It's more like digesting a graphic novel than listening to an audio...'

Return to the Web Planet

Audio Drama Big Finish
Starring Peter Davison and Sarah Sutton
Written by Daniel O'Mahoney **RRP** Free to subscribers

OF ALL THE PLANETS IN THE galaxies, the 'Web Planet' doesn't instantly spring to mind as one that you would want to 'return to' – that is, unless you're a keen entomologist or have a peculiar fondness for pantomime ants. Given that we know that the Fifth Doctor has never shown much interest in bug-catching, it must surely be a hitherto unsuspected fetish for the creak of a tightly-fastened fibreglass shell that explains his delight at being back on Vortis. Interesting. Even the normally reliable Nyssa is slightly nonplussed at the Doctor's enthusiasm, especially when they are caught up in a stampede of antsy Zarbi and she is left to fend for herself while a friendly Menoptra flies the Doctor to safety.

As the play unfolds, it's obvious that writer Daniel O'Mahony is aware of the inherent ridiculousness of *The Web Planet* with its trilling butterfly people and implausibly-costumed giant ants. However, rather than treat it as a camp spectacle, aside from the scenes in which the Doctor saddles and mounts a tame Zarbi, this is played straight, without sniggering condescension and with a surprising amount of pathos. It helps that audio fixes the problem of the Vaseline-smeared visuals, however there are other ways this improves on its predecessor.

The first is in characterisation. Acheron comes across like an elder statesman; shunned and ostracised by his fellow Menoptra and with good reason to despise them, he's chosen to build a life in the wilderness, studying the Zarbi and making use of them and their by-products – including a papery substance that allows his wingless daughter, Hedyla, to finally, and touchingly, learn to fly. Given that he's basically portraying a big moth, Sam Kelly possesses immense gravitas, although the fact he isn't flapping his arms gently up and down as choreographed by Roslyn De Winter – at least so far as we can hear – must be helpful.

This time round, there's no villainous Animus as such: the enemies the Doctor and his friends face are subtler and much more sympathetic than that cancerous spider, though the threat they pose to the planet is equally severe. The resolution is both amusing and charming, and, unlike the TV story, doesn't feature a giant Isop-tope gun.

Throughout this review, I've implied that this audio isn't very much like the TV episodes. The one thing by definition *Return to the Web Planet* can't be is as novel as the original; 1965's *Web Planet* was an occasionally regrettable but brave attempt to do something no-one had ever tried before. For all its strengths, this audio story doesn't provoke the same slack-jawed astonishment as its predecessor. In most respects, however, this is a far better and more polished piece of work. MM

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WHO ON EARTH IS...

The good-looking one from Blue (not Simon, the other one) talks cheesy idiots...

Duncan James

MAIN PHOTO © REX

Hello, Duncan. Is it okay if I record this interview on tape?
"Of course, bruv."

Marvellous. Please tell DWM readers about Big Finish's latest *Doctor Who* play, *Max Warp*.
"Well, I play Timbo, a presenter on this programme – it's called *Max Warp* – which is a bit like [BBC motor show] *Top Gear*. He's known as the 'Ferret', which is similar to – what's the guy's name? – [*Top Gear* presenter] Richard Hammond, who's nicknamed the 'Hamster'. I go off and – it's quite tragic, actually – test-drive this spaceship, but end up crashing, and dying..."

That's a bit near the knuckle, isn't it? *[Hammond was seriously injured in a car crash while filming Top Gear in 2006 – Car Crash Ed!]*
"Ah, but Timbo's death isn't, um, what it seems. It's quite funny, really. It's the first time that I've done audio drama. I've never had the opportunity before."

Is it easy?
"Well, no. But I learnt a lot from Paul [McGann, who plays the Doctor] and Sheridan [Smith, companion Lucie Miller], who've been doing this far longer than I have. You're shut away in a booth, and you really get into it. You can pull silly faces, and you don't have to worry what people think of you. I'd love to do more."

Sheridan Smith (brash Northern lass' Lucie Miller) and Duncan From Blue (Timbo 'Ferret').

Will you be listening to *Max Warp* when it's released?
"Oh God, I'm one of these people... I cringe when I listen back to myself. I just think, you cheesy idiot! I look at me as Duncan James – or Duncan from Blue – and think, I'm in work mode, it's not really me, I'm performing..."

I'm sure DWM readers will be interested to find out why Blue split up.
"Um... I think the main reason that we split up was because it became a little bit much. I mean, it wasn't just in England that we were really popular, it was all over the world. Of course, it's great at first, you know, the adoration, and everybody knowing who you are, wherever you go... but after a while, it's actually quite scary. You feel a bit, like, trapped in a cage. You feel that you can't do anything. It just got too much, and I for one couldn't handle it. That's why I could never go back to Blue."

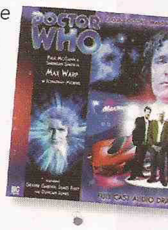
"This is the first time I've done audio drama. You can pull silly faces and not worry about what people think!"

Have you given up on the music career, then?
"Right now, I'm trying to keep away from the music industry, yeah. I want to get back into acting. I did acting up to the age of 18, but then the singing thing took off, literally, out of the blue. Pardon the pun."

Ouch! You've wanted to use that since we started the interview, haven't you?
"Yeah. [Laughs raucously] You can call this interview 'Out of the Blue', if you like."

Thanks. So does it bother you that people still think of you as Duncan from Blue?
"Yeah. But I was made famous because of being in Blue, so I guess my surname is now From Blue, and I'll probably take that From Blue surname with me to the grave. But I'm lucky to have been in a band like Blue, because it's helped me do all my other stuff – the presenting, appearing in the West End [Duncan has played Billy Flynn in *Chicago*], even this *Doctor Who* play..."

How much cash would we have to offer you to do a Blue reunion tour?
"I dunno, bruv. I'd hate to live that life again. I've done it, I've been there, and I don't want to do it again. I'm quite happy just plodding on, doing my own thing, and taking each day as it comes. It's a lot less stressful. Look, I'm still not 30, I've had a great career so far, and I'm lucky that the phone is still ringing. It's not going to be like this forever, so I'm trying to milk it while I can. I've got a daughter to think about, and I want to make sure that she has a good education and a good life. At the end of the day, I've responsibilities now that I didn't have when I was in Blue." DWM



Duncan James was talking to Benjamin Cook. Doctor Who: Max Warp *is out now from Big Finish.*

NEXT ISSUE: We measure up to sexy Cat Woman **ANNA HOPE**

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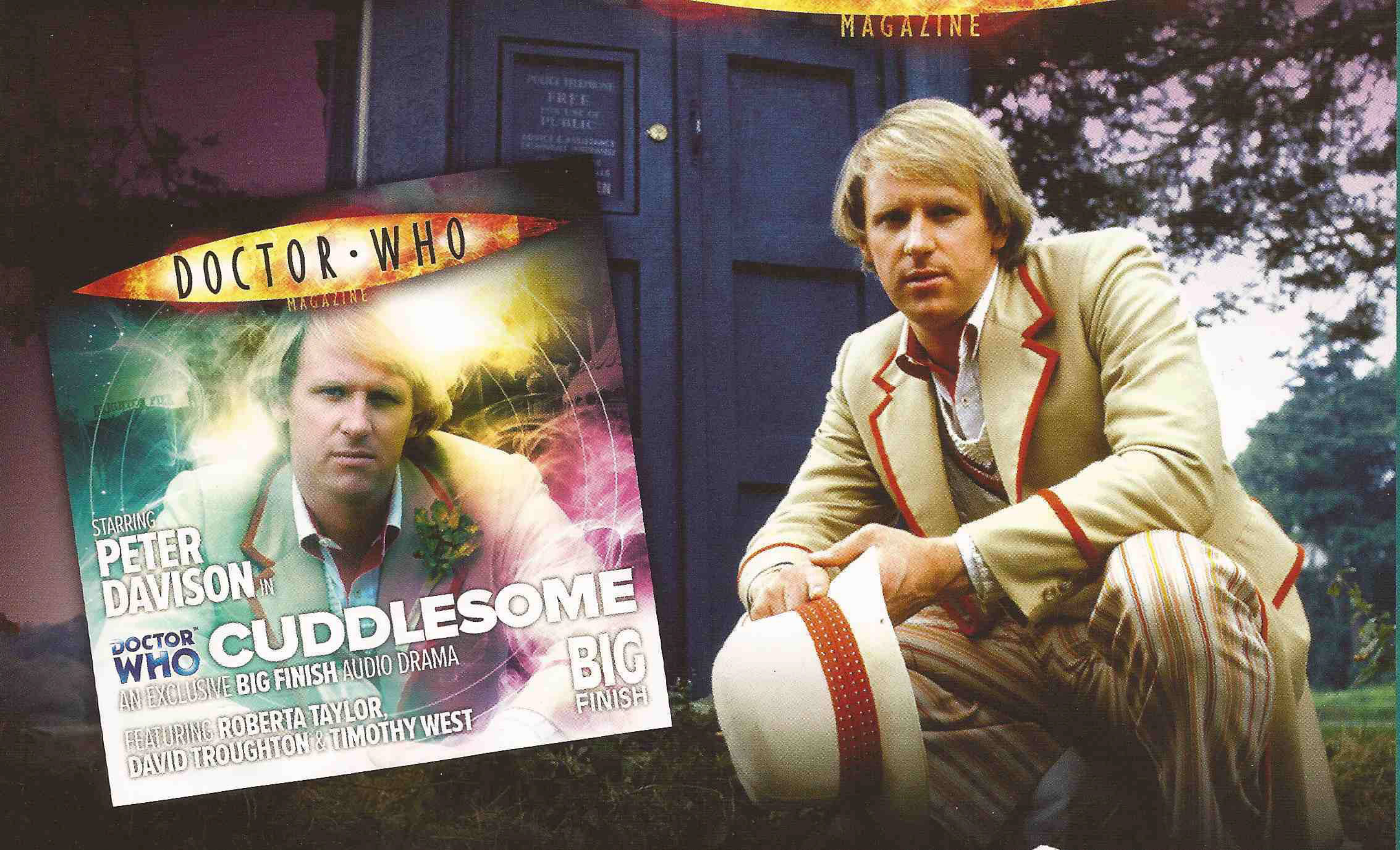
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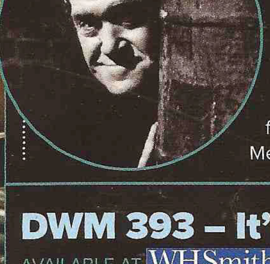

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EXCLUSIVE INTERVIEW WITH CAST AND CREW

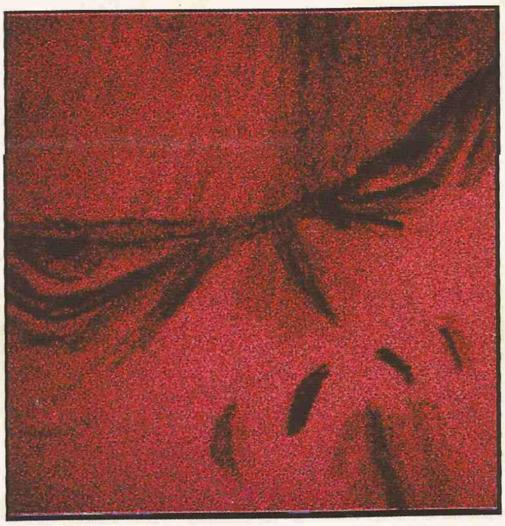
"Fundamentally, I suppose, it's a Zygon story, but it's not a traditional Zygon story," - says producer/director Bill Baggs, of the new film, that has taken him nearly four years to complete.

Zygon has both a lot to live up to and quite possibly a lot to live down. Having to balance the increased visual expectations, brought about by modern standards, with the perceived cheapness of earlier films in the genre has been a complex challenge: one that has resulted in a very different kind of storytelling and a very different kind of story...

Post-production editor Alistair Lock, is the first to concede the unusual nature of the movie: "It's a human drama," he says. "It's the problems these two done in particular." The film is aimed at a whole new demographic, with an eighteen certificate already given; and it can probably best be compared with current post-watershed television sci-fi programmes.

"It's slightly edgy. The treatment this time was kind of a different experiment for us all...It's still in the same vein as some of the other sci-fi's that we've done, but a little more adventurous." - Jo Castleton

"It's a dark B-movie sci-fi with romantic potential blended into the plot," says director of photography, Richard Hookings. " It's a blend of the two.



CHARACTERS:

Doctor Lauren Anderson - Psychoanalyst
Jo Castleton
Returning from a previous spin-off film, *Cyberon*, Jo Castleton is Dr Lauren Anderson. Bill Baggs: She has patient profiles of people who are a bit odd...Doctor Faustus-like, she's offered a gift which she takes and then later regrets. What she's offered ultimately is the potential to be whoever she wants and do whatever she wants. What motivates her is this patient she's seen - Mike - just an ordinary bloke, an engineer who is, in fact, a Zygon."

"I really enjoyed it," says Castleton. "I do a lot of theatre normally, so it's really nice to do some filming. There's such a different atmosphere - a completely different process to theatre work."

Mike Kirkwood - Engineer
Daniel Harcourt
"I'm playing a guy called Mike Kirkwood, who is actually a Zygon but has taken on the human form and kind of got lost in him, so that he has forgotton that he is in fact a Zygon. He thinks he is a human being dreaming that he's a monster, rather than actually being a monster...He had an accident at work and kind of forgot that he was a Zygon." - Daniel Harcourt

Bob Calhoon - Murderer
Keith Drinkel
Keith Drinkel, familiar to fans from his appearance in the Peter Davison tale, *Time-Flight* speaks of the pressure of production: "I think we're able to work at quite a tight pace. The great problem with a short filming period is that you don't want to cut corners, but you want to get it right - so the demands are very much upon you and the director, to use all the time that you've got to make it work: I think Bill did."

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